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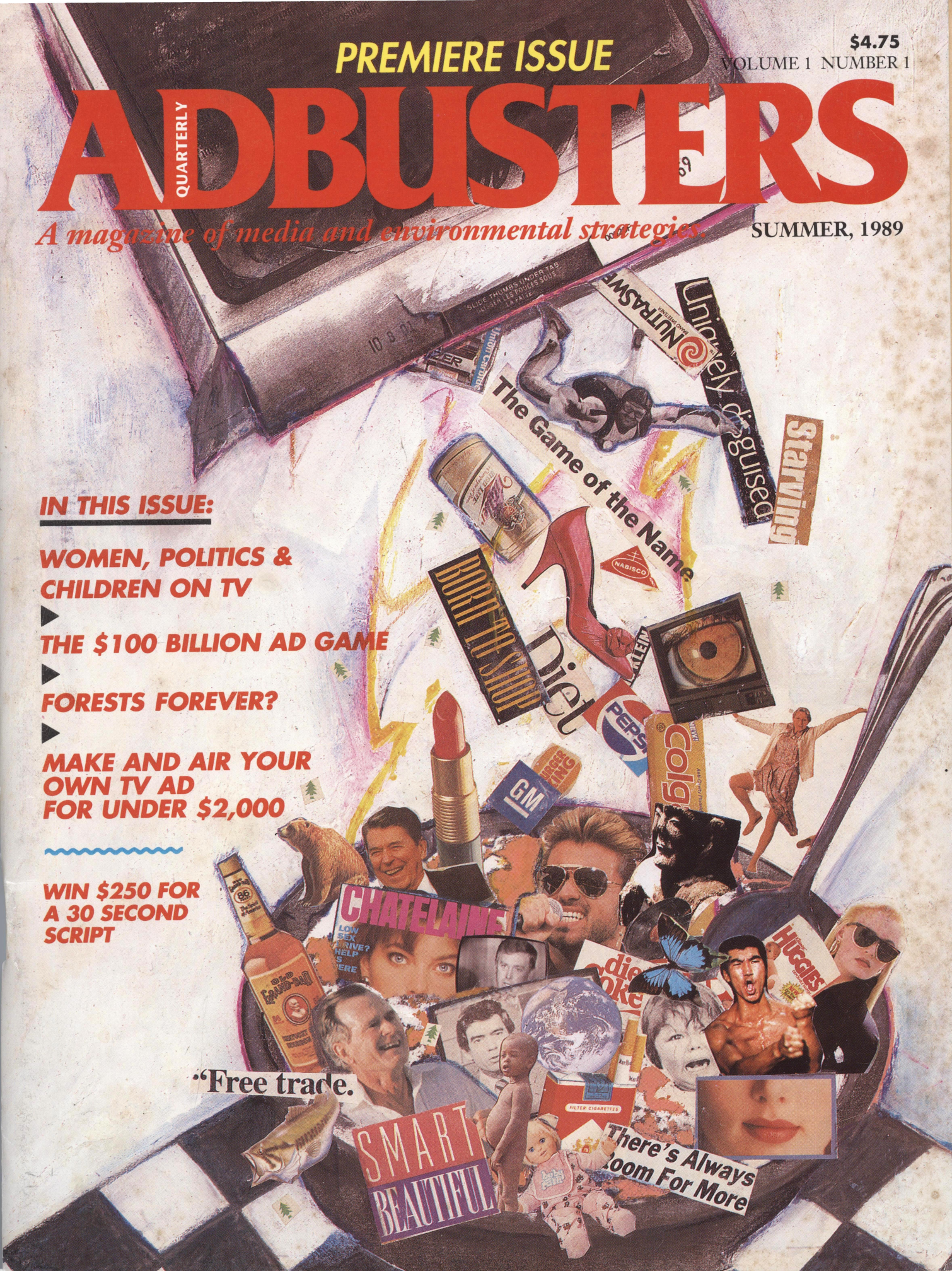
PREMIERE ISSUE

QUARTERLY ADBUSTERS

A magazine of media and environmental strategies.

SUMMER, 1989



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WOMEN, POLITICS & CHILDREN ON TV

THE $100 BILLION AD GAME

FORESTS FOREVER?

MAKE AND AIR YOUR OWN TV AD FOR UNDER $2,000

WIN $250 FOR A 30 SECOND SCRIPT

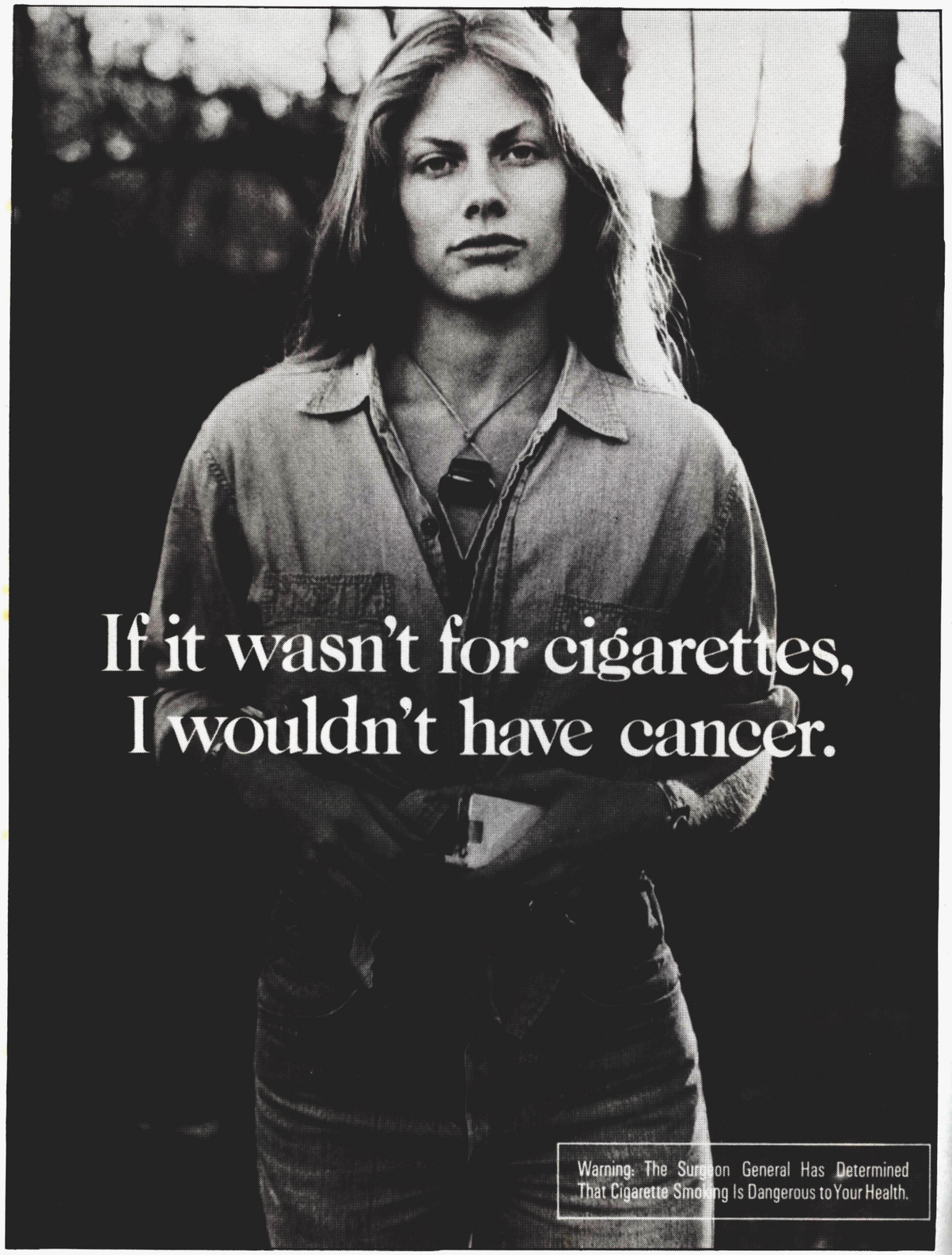

PHOTO BY TERRY SHUKLE © 1976

QUARTERLY

ADBUSTERS

The magazine of media and environmental strategies

Vol 1 No 1

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Front cover by Vancouver artist Janet Christie

WHY ADBUSTERS?

A MESSAGE FROM THE PUBLISHERS

This magazine was born out of a desire to break the spell that advertising has cast over our culture. We all fall under it to some degree. In North America advertisers spend $100-billion every year. The average TV viewer takes in 23 hours of programming each week – 4 1/2 hours of that intake is commercial advertising. How can it not affect us?

Advertising works like air pollution. We don't see the danger until it's upon us – and upon our environment. We North Americans are only 6% of the people in the world, but we consume one-third of its resources and produce half the non-organic wastes. Advertising encourages this voracious consumption that has already caused irreparable ecological damage. It persuades us not to look at what we are doing – but at what we can buy next.

ADBUSTERS wants to expose the tricks of the ad trade and show you the subtle ways in which advertising affects our lives; how it shapes our children's personalities with 350,000 TV spots before they graduate from high school; how it defines sexuality with a steady flow of semi-pornographic and sexist images; and how it skews the democratic process at election time with "pre-packaged" candidates.

Yet, the power of television has enormous potential for good. ADBUSTERS introduces a new tool for our times: ***the alternative TV spot***. Alternative TV messages – honest, direct, and simple – can profoundly influence our culture and our lives. They can bring new ideas and issues into public consciousness and shape our social agenda. They can be used for prodding corporations, industries and governments into new awareness and action. In these pages we propose several alternative ads that you can help produce and put on the air.

You will also be invited to join the MEDIA USER'S NETWORK and put your own cause on the agenda. Our goal is to give you the tools for creating your own ads. The "How To" section will show you how and serve as your network for connecting with other media activists.

In our premiere issue you will find in-depth articles on environmental, social and media issues. You'll read about the David-and-Goliath battle with corporate advertising that helped launch ADBUSTERS. (see story, *Forests Forever?* page 8)

We invite you to join us in redefining the way 12 minutes every hour of our TV time is used.

Kalle Lasn and Bill Schmalz
THE MEDIA FOUNDATION

LETTERS

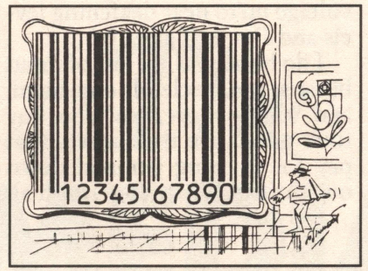
ADBUSTERS welcomes your comments and suggestions. Here are some letters sent in by our founding subscribers.

CBC ducks the issue

I am a communications student at Simon Fraser University. I followed with extreme interest your attempt to air an ad that ran counter to the B.C. forest industry's "Forests Forever" campaign – a lovely bit of propaganda if there ever was one. Sadly, the outcome of your attempt was not surprising. It was particularly disheartening to watch the CBC duck the issue by suggesting that your ad was "too controversial."

Clearly, alternative media messages are not only timely, but necessary.

Gloria Borrows
Mission, B.C.



LO LINKERT

Understanding a larger reality

With so many real and immediate concerns about the impact that our way of life is having on ourselves, our environment, and the planet itself, it's frightening to see the kind of ethics embraced by one of the most powerful forces shaping the human psyche today.

How long can we tolerate the advertising industry, and the corporate interests it reflects, pandering to the adolescent motive of acquisitive insecurity? As if life could be made more fulfilling by owning more. Who will want to live in a denuded and polluted world full of people and gadgets?

It's about time we got a handle on one of the major forces shaping our wasteful object-oriented way of life, and turned our creative energies toward promoting a way of life that understands a larger reality.

R. Malcolm Sterling
Richmond, B.C.

Aging flower children

There are few things I find more pleasurable in life than reading a couple of aging flower children's really bad doctrinaire Marxist rantings denouncing corporate media exploitation and oppression.

Please send me a subscription. I can't wait.

Alan Huml
Vancouver

Children's advertising

As a school trustee I am concerned with the powerful pressures placed on children by the advertising sector. From teenage girls invited to smoke cigarettes, to junk food contributing to "less than optimum" health, to beer ads portraying beer consumption as attractive and glamorous.

Much needs to be done to "galvanize" the concerns of many adults in our communities against the unhelpful messages conveyed by many ads.

M. Nicholson
Revelstoke

Moral dilemma

Both my sister and I are involved in advertising – she as a computer graphics artist and I as a public relations/marketing consultant – and we love it. It is entertaining, informative, energetic, diverse and clever. However, we both share your sense of moral dilemma in the art. How do you justify doing anything in advertising when almost all of it is concerned with greed, sham, misinformation and avarice?

A.J. Harris
Vancouver, B.C.

Santabusters

A group in Australia, disgruntled with the rampant consumerism and commercialization of Xmas, launched an anonymous spraycan blitz around Sydney with very funny and very creative slogans. They went under the name "Santabusters".

Maybe the world is starting to wake up after all.

Ron Aspinall
Vancouver

Promoting ideas not products

Advertising for the most part is an insult to one's intelligence, constantly telling us our lives will be better if only we buy things. I have thought for a long time that if I ever won a lottery I would make a series of TV and magazine ads that advertise ideas rather than products.

Eliza Massey
West Vancouver, B.C.

LETTERS

How do *you* spell relief

I am that 80-year-old who phoned you last week.

To get rid of the ads on TV just pull the electric wire out of the wall. Then take enough off the back of your set so you can cut one wire going to the speaker. Attach a two-wire cable and tape with electric tape. Close the back again and tape your wire to the floor out of the way of traffic. Put a simple one-way switch on, making sure it is insulated.

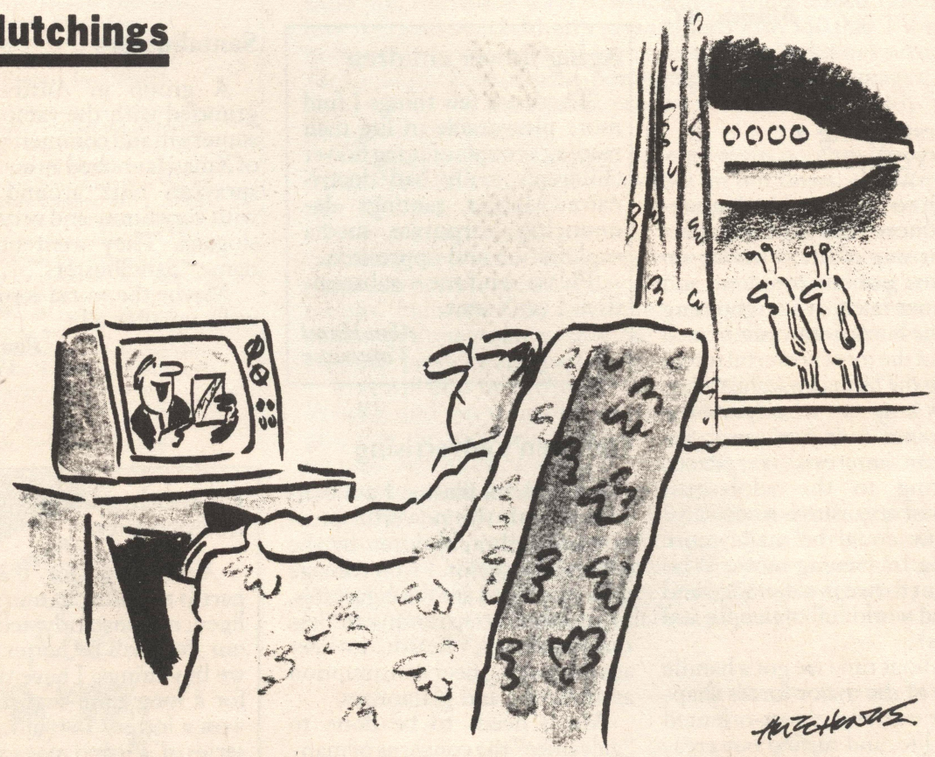
To switch ads or garbage off just press switch. It will stop the swearing and yelling in your house. When an ad comes on they always seem to jump the voltage up to near deafening levels and I'm deaf already!

I do hope you get lots of input because ads are clearly outa hand, and what's more, we who buy their goods are the suckers that pay for it being jammed down our throats. Then they laugh all the way to the bank.

The Bridgeport Carpet ads really get to me. When any business has to advertise that long and loud, you should never buy their goods.

Allan Clarke
Vancouver, B.C.

Hutchings



"Isn't that interesting—every couple of minutes that lighted box tries to sell him something."

FIRST THE HUNTER, THEN THE MINER OF THE SOIL; NEXT THE MECHANICAL INDUSTRIALIST AND NOW THE INFORMATION ENGINEER. MARSHALL McLUHAN

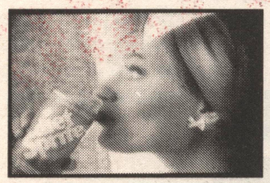
The MEDIA *Strategist*

In the 21st century the business of communication will dwarf all others, not only in terms of revenue but as the field of choice for the best and brightest minds on the planet. Winning ideological and cultural wars, and creating new paradigms will be the name of the game.

KALLE LASN

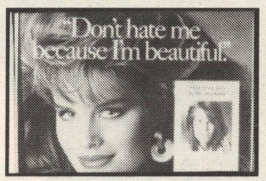
Ours is the first age in which many thousands of the best trained minds have made it a full-time business to manipulate the public mind.

Don't be fooled. Don't take it

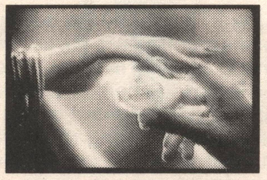


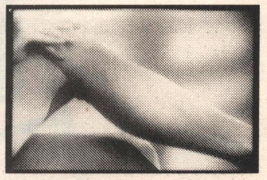
lightly.

Advertising is the most powerful



persuasion tool ever invented.





"The advertising industry is a crude attempt to extend the principles of automation to every aspect of society."

– MARSHALL McLUHAN –

THE 100 BILLION DOLLAR AD GAME

by C.S. ISHIKAWA

Some ads make us laugh, some make us angry, most are pesky irritations we try to ignore. We change the channel, turn the page, look away, but it's no use. Ads are everywhere.

And those ads work on us in ways more profound than we'd care to admit. They don't just sell us products, they create demand, they legitimize consumption as a way of life. "Advertising is a distorting mirror that created both the 'me decade' and the yuppie generation," says University of British Columbia advertising historian Richard Pollay.

Ads wrap up your emotions and sell them back to you. They target consumers at the gut level. Vance Packard warned us about their motivational techniques in his 1957 best seller "The Hidden Persuaders", and the techniques have only grown more sophisticated with more billions spent on psychological and marketing research. Not research to help us understand our minds. Research aimed at finding the right trigger to get us to buy one detergent instead of its rival that cleans just as well.

Effective advertising concentrates on image and feeling. Creating a cozy feeling or provoking lust, ads try to get your attention quickly with a single, strong message. Subliminally you'll associate the pleasurable feelings you received from the ad with the product itself. The Schick razor may be sharper or last longer than other razors, but you won't learn that watching their TV spot showing a woman stroking a man's face while seductively crooning "Slow Hand". It's not the razor you're buying, after all, but the fantasy.

Whatever the image, what we see on TV is difficult for the human nervous system to deal with, according to Australian researchers Fred and Merrelyn Emery. They say our perceptual system evolved to deal with ambient, or reflected light, not the radiant light we get from the screen. Since we haven't evolved a system for getting information from radiant light, we don't try. We're hypnotized by the pulsating light, and our brains drift off into the relaxed alpha state.

Herbert Krugman of General Electric first discovered what goes on inside the mind of a person watching TV by taping an electrode to the back of the subject's head and turning on the set. What he found was that the brain's left hemispere, which processes information analytically, tuned out, while the emotion-processing right hemisphere stayed alert. An important discovery for the advertising industry. Whether they're trying to sell an old politician or a new dogfood, the important thing on TV is to strike an emotional chord.

Now we can't get those jingles out of our heads. We're manipulated into buying things or to vote for candidates not for logical reasons and not in our own interests. But why fight it? Isn't it better to just relax and enjoy the sensations? The North American advertising industry didn't grow into a hundred billion dollar business by making people feel bad. You'll have only good dreams... if you give your brain to the advertisers. Who cares if all our consumption gives the planet nightmares? □

CORPORATE STRATEGIES

FORESTS FOREVER?

by KALLE LASN and BILL SCHMALZ

Today, more and more corporations and industries are using the media for the purpose of "social engineering" – to enhance their image, shape public opinion and influence government policies to their advantage.

For most of 1988 you could hardly turn on your TV set without catching a Forests Forever ad – nice sincere people telling us what a great job they were doing managing our forests. And at the end of each commercial there was that breath-taking shot of ancient trees bathed in cathedral light, and a deep mellow voice saying "Forests Forever." It sounded great – and people believed it.

Environmental groups were furious. They knew the information about forest renewal was inaccurate and misleading. But how could they match the millions the forest companies were spending on their campaign?

As filmmakers aware of the deteriorating state of our forests, we were also disturbed by the Forests Forever ads. Here was a case of deceptive advertising that cried out to be challenged.

The $565 Strategy

Television commercials rely on the uncritical, unquestioning mindset of viewers. Any hint of controversy or second-guessing upsets the delicate balance. An alternative or counter ad that plants even one small seed of doubt can cause an entire million-dollar campaign to backfire, to work against itself. Every time the corporate ad appears, another voice whispers in the viewer's ear, "This may not be true." And the spell is broken.

The idea for a TV message called "Mystical Forests" was born. For only $565 we were able to reserve 30 seconds of air time right after The Journal. Our ad, Mystical Forests would go head to head with Forests Forever. All we needed was CBC approval of the script. It never came. Mystical Forests, which revealed some damning facts about the forest industry, was deemed "too controversial" for broadcast on CBC.

Faced with that obstacle, we sent out press releases calling attention to CBC's double standard. The news coverage touched off a storm of public protest and a series of minor explosions at CBC's headquarters. Hundreds of calls bombarded the Corporation. Phrases like "freedom of speech" and "equal access" popped up in newspaper columns and on radio talk shows. People were outraged that CBC would show only one side of the forest issue. Within a few weeks CBC had pulled the Forests Forever campaign off the air. It too had suddenly become "too controversial."

It was not an ideal victory. Forests Forever had already run for over a year, and Mystical Forests never actually made it on the air to challenge the forest industry's claims. But we did prove one important point: corporate ad campaigns are not invulnerable.

Mystical Forests may someday appear on another network. In the meantime, the fight over Forests Forever has raised some important questions in the minds of the viewing public about the rules that govern television advertising. □

North American broadcasters have a long history of keeping alternative ads off the air.

FROM PAGE 2 OF THE CBC ADVERTISING STANDARDS CODEBOOK:

"...commercial messages scheduled on CBC stations may not constitute or contain statements or opinions of a controversial nature, or attempt to persuade the audience to adopt a particular attitude or course of action on a subject that is controversial. Social, economic or political comment or opinion that is contentious may not be used in commercials regardless of the advertiser submitting the material."

PHOTO BY WESTERN CANADA WILDERNESS COMMITTEE

Corporations are using paid advertising, not to sell products but to sell ideas.

The CBC ran this forest industry ad for over a year but refused to air one that told the other side of the story.

"Dome Advertising is described by many as one of the hottest shops in town..."

(A quote from Canada's Marketing Magazine, Dec. 12, 1988)

The Wizard of Ads. Charles Mayes
President and Creative Director
Dome Advertising B.C. Ltd
Ste. 770, Park Place, 666 Burrard St
Vancouver, B.C. V6C 2X8
(604) 683-2123

IF MARKETING MAGAZINE MEANS DOME IS hot because of its excellent track record...they're right.

In just 36 months Dome has grown to 9.1 million dollars in capitalized billing, and that's hot!

Or maybe we're hot because of our innovative positioning of "Forests Forever" for B.C.'s forest companies...or a strategic launch campaign for B.C.'s new gas utility themed "BC Gas Naturally."

Then again, maybe they're referring to us being hot because of our exciting creative for Whistler Mountain, or our dramatic Westcoast Energy television commercials or possibly our dashing new print campaign for Coast Hotels.

They're all hot!

And there's no hotter issue than AIDS...where Dome was the first advertising agency in Canada to create and run ads to promote the use of condoms.

Yes, Dome is hot.

Hot because we have the most unique mix of advertising and public relations professionals anywhere...and hot because the president of Dome is also the creative director, and that means the fire burns from the top.

So if you want to kindle a new flame in your communications program, call Dome Advertising.

The hottest shop in town.

Dome Advertising created the "Forests Forever" campaign for the B.C. forest industry.

In Coming Issues:

OIL SPILL AS ADVERTISING

and

THE AD AGENCY

An insider looks at the people who run the $100-billion ad game.

"When I first entered advertising, I used to wonder, is it art or is it science, is it business or is it showbusiness? Then I relaxed and just enjoyed the big bucks."

Will our children forgive us?

THE AD

Are you worried by what's happening in our forests? Are you tired of industry mis-information? Then consider this antidote:

FORMAT: 30-second TV commercial
TITLE: "Will our children forgive us?"
AIR DATE: To be announced.

AUDIO

The forest industry has been telling us how well they are managing our forests...

But this is how fast they've been logging in recent years...

and ***this*** is the level of logging that our forests can actually sustain...

For a long time now, there's been too much logging...

Too much environmental damage...

And too much waste.

Will our children ever forgive us?

VISUALS

Walking through a mystical forest...
A startled moose...
FADE ON SCREEN:
A graph showing increase in timber cut...
FADE ON SCREEN:
A "sustained yield" graph

CUT TO:
Clear-cut hillsides stretching into horizon...

Soil erosion...

Logs left to rot...

a message from
WESTERN CANADA WILDERNESS COMMITTEE
(and other major contributors)

REJECTED BY CBC

$2,000 will cover production costs for this ad and another $385 will buy 30 seconds of TV time. Individuals and organizations willing to participate please call us at (604) 294-0363 or send in this coupon:

ADBUSTERS

YES... I want to see "**Will Our Children Forgive Us**?" broadcast on CTV/CBC*

My name is: _____

My address is: _____

_____ Post Code: _____

My telephone number is: _____

I would be willing to:

- ☐ Contribute funds (approximate amount $_____)
- ☐ Do some fundraising at my workplace/group/etc.
- ☐ Help out during the shooting/production
- ☐ Support the efforts to overturn the CBC rejection of this ad
- ☐ Other volunteer work

* The CBC thinks this ad is too "controversial", but CTV has accepted it. It is now in production at THE MEDIA FOUNDATION.

Cut out and mail this coupon to: THE MEDIA FOUNDATION,
1381 Howard Ave., Burnaby, British Columbia, V5B 3S2, Canada.

The Advertiser's Woman

by SAMANTHA SANDERSON

Who is this woman? Our children see her in a staggering proportion of the 30,000 commercials they view on television every year. Add on to that the magazine ads, newspaper ads, junk mail and mail order catalogues from whose pages she stares blankly. Then add on the posters, transit advertising, billboards, movies, radio ads, and videos...

She is the advertiser's woman.

She is generic. She varies little in size, shape, colour or feature - white, Caucasian, thin, vulnerable, young and expressionless. (She may smile or pout but she remains impersonal.)

She is passive. A spectacle to be evaluated by men. It is in male terms that she is defined. She poses, primps, reclines, stares; she admires herself or others, she receives advice. Her ultimate goal is male approval and she competes with other women for it.

She is powerless. Like a vase of flowers she enhances the environment but has no influence on it. Vulnerability is essential to the image – ***increasingly childlike, she must be fragile of figure and face, controllable, malleable – the quintessential victim.***

Overall she is a lifeless mannequin. A male fantasy unattainable by even one of the two-and-a-half-billion women alive today. Is it a harmless fantasy? The answer lies in the statistics coming to light about eating disorders – teenage deaths from anorexia nervosa and suicide; we see it in our teenage daughter's agony before her mirror and our son's struggle when his childhood sweetheart fails to fit the impossible image. We feel it in our own memories of self-doubt, self-blame, self-hatred and confusion.

The pervasiveness of this image robs women of pride in themselves, robs men of the full enjoyment of the women they love, and deeply confuses children. It places all women forever outside the definition of beauty.

Vulnerability is essential to the image – increasingly childlike, she must be fragile of figure and face, controllable, malleable – the quintessential victim.

The images may change but the message remains the same. The passage of time has lifted any veil of subtlety from these historic ads – but the messages they contained are little different today.

Try a little role reversal here – imagine the advertised product is work gloves and replace the woman with a be-gloved, hard-hatted man operating his jack hammer during the day, and then in a dinner jacket with his wife watching from the background in the evening shot. The line underneath reads "Though your hands crack cement by day... they can be glamorous too!" Ridiculous? You bet. Men are not expected to change roles to please their partners. A man's wife is expected to take him as he comes.

The primary message here is the importance of male approval, a chilling reminder to women of their dependency on marriage for financial survival. Further, she is being told that she is not acceptable as a "good wife" the way she is, but must learn to play many roles to please her man.

The "good wife" is no longer the popular advertising role for women it once was - we are not so vulnerable on that score anymore. But we are now "24-hour women", exhorted to play 10 roles in a day.

Though your hands do dishes... they can be glamorous, too!

The Good Wife?

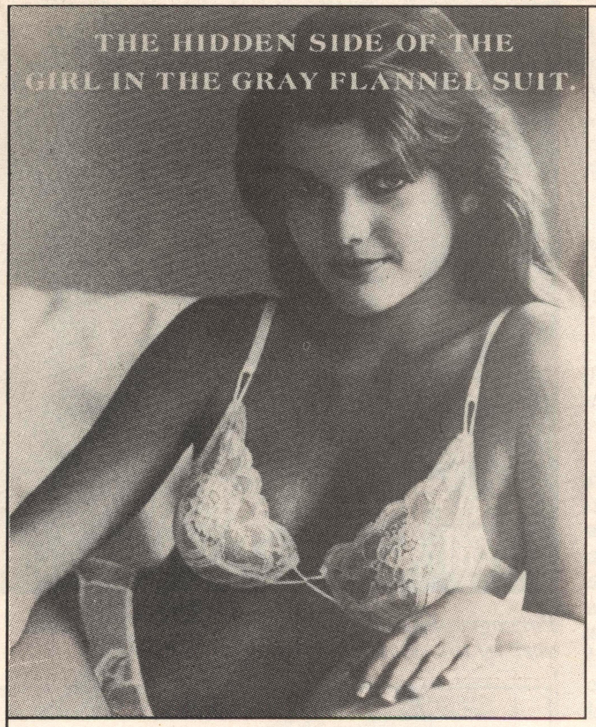
If nature didn't, Warner's will.

Our stretch-banded Young Thing™ bra will do it for $5. Our Young Thing girdle will do it for $8. Warners

The media is owned and operated by a small homogenous group of men. It is the perspective of this group which forms the messages of the mass media.

If the body doesn't fit the image, change the body. This is a classic assault on women's confidence about themselves. ***If our bodies don't fit the image – and almost no woman's body does – we must remake our bodies, not the image.*** The proposed solution shown here is only different from foot-binding by degree. If ever there was a passive spectacle for the evaluation of men, this woman typifies it. The message to all women is that they too are vulnerable to such evaluation.

Anyone who thinks this kind of advertising went out with the long-legged girdle, need only look at the next ad taken from the February 1989 Vogue.



We are no more safe from intimate scrutiny when we become business executives than when we were wives. We stand to be stripped and appraised as we plead our client's case before the courts or make a business presentation.

Try a gender reversal here. Replace the woman with a man. Distinguished, greying at the temples, and clad only in bikini briefs – reclining under the caption "The hidden side of the boy in the gray flannel suit." This one isn't even ridiculous, it's impossible to imagine outside a gay publication. Even advertisers rarely dare to invade essential male dignity.

The beautiful and the damned. This ad is promoting the prevailing sexist myth that women dislike each other, and particularly that we dislike the "beautiful" woman. In reality, many women – like many men – rely almost exclusively on other women for closeness and warmth. Many men have been taught since they were very young that really close same sex relationships are unmanly. Girls to some extent escape this particular form of cruelty. Nevertheless, women are immeasurably harmed by being made to feel they must compete against each other for the approval of men. Whether deliberate or not, this ad has taken a classic divide and conquer strategy.

At the same time, as she is isolated from other women because of her beauty, the sexy advertiser's woman is placed in an unsafe position with men. Her very attractiveness to men makes her a potential victim according to the perverted logic that goes something like: beauty = sex appeal = evil = contempt = legitimate target. Ironically, while the advertiser presumably intends the caption to be a declaration of triumph, this woman in real life might well be pleading for inclusion in the circle of female companionship and for protection from male violence.

Dismemberment. The generic woman is taken one step further, removing not just her individuality but also her humanness.

When she comes in dismembered parts – buttocks, breasts, headless torsos, legs, ankles – the advertiser is borrowing from a popular pornographic technique. As this ad illustrates, ***pornography as we once knew it has been taken over by the establishment.*** This technique reduces women to objects to be ogled and by robbing them of their humanness lays the ground work for violence against them.

When it comes to advertising imagery that contains or suggests violence against women, we "have come a long way, baby". Fashion spreads routinely carry overtones of danger, even impending rape. Jeans ads feature clenched-fisted men glowering brutishly at their women.

How much of this will we tolerate? Where does our numbness stop and bold action begin? Some women reacted to a billboard campaign last year in which a motorcyclist was portrayed driving his vehicle over the body of a woman (which just happened to be the highway). They interpreted this imagery as a powerful symbol of contempt (the equivalent of the boot on the face of the enemy) and moved swiftly to mobilize support for the elimination of this expensive advertising campaign. Three weeks into a three-month campaign, the billboards were down and the campaign material scrapped. Both advertiser and agency paid dearly for this error in judgement.

The successful formula resulting in elimination of this advertising campaign combined four elements: first and foremost, pressure from women; secondly, a finding by the Canadian Advertising Foundation that the motorcycle ad contravened Canadian sex-role stereotyping guidelines; the coup de grace – billboards which were defaced by angry members of the public as quickly as they were replaced by the spacebroker; and finally, an advertiser and agency who were prepared to admit their mistake.

Is she liberated? What of the famous Virginia Slims ad? Well, let's do a little image changing and take another look at it. Replace the woman with a black man dressed in an elegant upper class outfit, and change the caption to "You've come a long way, boy." Respectful? Not even slightly.

This ad is an attempt to co-opt a great liberation movement - to pretend that the makers of these cigarettes are on the side of equality. What it really does is to trivialize women's passionate longing for justice, while saying under its breath something like "go on dummies, show us how equal you are, smoke cigarettes and die".

Pornography as we once knew it has been taken over by the establishment.

This ad is an attempt to co-opt a great liberation movement.

Communications lawyer ***Samantha Sanderson*** *was a founding board member of MediaWatch* and its National Executive Director from 1986 to 1988. She has also served on the Executive Committee of the National Action Committee on the Status of Women (NAC). Samantha is currently a broadcast policy consultant practising out of Vancouver.*

**MediaWatch is a Canada-wide organization geared towards improving the image of women in mass media. Its mandate includes advocacy, lobbying, research and public education.*
Phone (604) 731-0457

Virginia Slims ads haven't changed much. This recent one is still trivializing the discrimination women have endured. To check it out try this: replace the car with a bus and put whites in front and several black people smoking in the rear. The caption? "Taking a backseat to whites sometimes had its rewards." Funny? It might work, if we made the joke about ourselves, but from Virginia Slims, I don't think so. It is somewhat ironic that the ad emphasizes the non-smoking men in the front seat at a time when men have had the good sense to give up smoking to such an extent that most cigarette advertising in Canada and the USA is now directed at women. An arrogant emphasis on the "go ahead and smoke dummies" theme, or chance?

A challenge to the advertising industry. To persuade us to buy at best what we don't need, and at worst what may kill us, it probably is necessary to undermine our confidence and to attack our sense of self-worth. Our human intelligence has to be out-witted. ***The worse we feel about ourselves, the more we distrust our own thinking and the more susceptible we become to someone else's.*** This is standard indoctrination methodology, whether in torture chambers, boot camps, schools or advertisements.

If, on the other hand, we believe that advertising fills a legitimate information-giving role in society, then invalidating imagery should not be an inherent component of it. If advertising includes creativity as a component then we can expect fresh new imagery, not reliance on tired old stereotypes.

We want an image of women that engenders respect for us and places no gender-related limits on children's aspirations. We want an image that communicates our full humanness. This means imagery which reflects us in our infinite variety – by race, age, size, physical ability/disability, facial characteristics, etc. Imagery which shows us actively pursuing many different occupations, influencing our environments, acting powerfully. Messages which communicate our intelligence, our wit, our leadership skills, our knowledge, as well as ones which communicate our warmth and kindness. Imagery which allows us the complete range of human characteristics and activities and which actively seeks not to reinforce the sad sexist fantasies which have been so rigidly imposed on both women and men. □

In coming issues
Adbusters will examine
The Advertiser's Man

TV TIDAL WAVE

Some children are watching 70 hours of television a week. Save for sleeping, no other activity occupies more of a youth's time. Upon high school graduation, students will have spent an average of 11,000 hours in the classroom. They will also have spent between 15,000 and 25,000 hours watching television, will have seen several hundred films, received over 350,000 commercial messages and have devoted countless hours listening to popular music.

– MEDIA WATCH –

CHILDREN OF THE TUBE

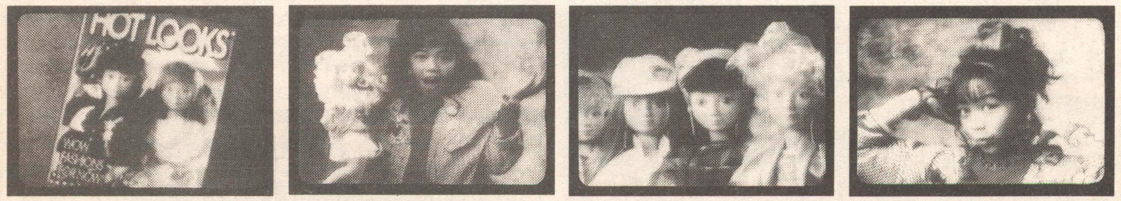
North American children watch an average of four hours of TV every day and see 350,000 TV spots before graduating from high school. How can school compete with this TV tidal wave? What does all that TV do to their personalities… what does it do to their minds?

According to consumer education teachers, it sells many of them on a lifestyle where consumption is the measure of all things. "They have been totally taken in by the images of success," complained one teacher, "and they laugh at you if you try to tell them that." "They live in a world where you have to have things… if you don't have this particular brand of sneakers and all the trappings of popular culture then you're miserable… you're out of it."

Studies have shown that very young children cannot distinguish between the ads and the programs. Even after they learn the difference an incredible amount of information continues to be absorbed without any conscious analysis or thought. What children see are not individual ads but ads en masse… a flood of ads that have their own larger messages to offer about what is desired and what is not, what is valued and what isn't, what is important and what is not important in our society.

Most parents take great pains to ensure the physical well-being of their children while totally ignoring the basic rules of good mental health. They want their children to be passive and not bother them. In the past a wide variety of sedatives and tranquilizers with names like The Mother's Helper and Mother's Blessing were given to children to subdue their energies. Now the drug of choice is TV.

– C.S. ISHIKAWA –



North American children spend more time in front of the television than they do in any other waking endeavour.

Is the mirror of advertising distorting? Is there a cultural drift toward the values endorsed by advertising?

Though at first the changes were primarily in manners, dress, taste, and food habits, sooner or later they began to affect more basic patterns: the structure of authority in the family, the role of children and young adults as independent consumers in the society, the pattern of morals, and the different meanings of achievement in the society.

– DANIEL BELL –

In the process of selling us entertainment, information and products, television also sells us a view of the world.

Studies show that kids watch 32 hours of TV each week, and parents spend 34 seconds per night in conversation with their kids. Parents are appalled when I tell them that, but it's true. And if I ask kids when was the last time they had a conversation with their parents, many ask what I mean by conversation.

– DR. GARY PHILLIPS,
U.S. educator –

PHOTO BY JOHN RATCLIFF

Teaching media literacy to children takes imagination. It's like teaching fish that they are living in water.

Take back Saturday morning TV!

Putting on lipstick like an old pro on Saturday morning TV

SEXUALIZING CHILDREN

Ten years ago, a family I know moved to Houston, Texas. On the first day of school, the youngest child in the family, a girl named Siobhan, was standing on the playing field when she was approached by several of her female classmates.

"Where's your purse?" one of the little girls asked.

"I don't have a purse," answered Siobhan. "I'm nine years old."

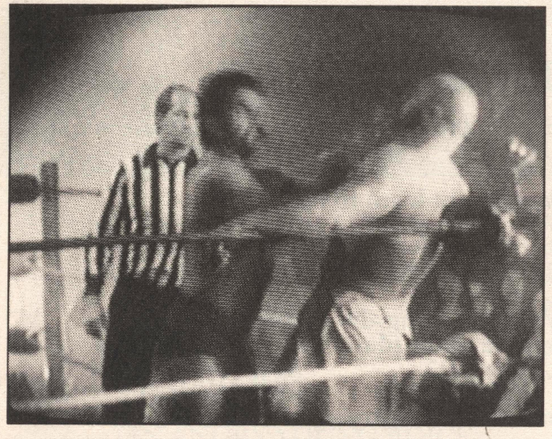
"Well then," said another of the children, "where do you keep your makeup?"

Returning home after school Siobhan told her family what had happened. Every-one laughed. But it points to something a little frightening about how children develop today.

– JERRY EBERTS –

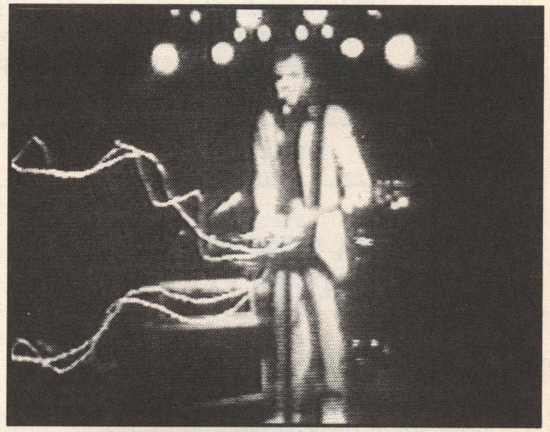
A clear trend is emerging in print and television advertising of sexualizing children. In particular young girls are being presented as sexually available – even seductive.

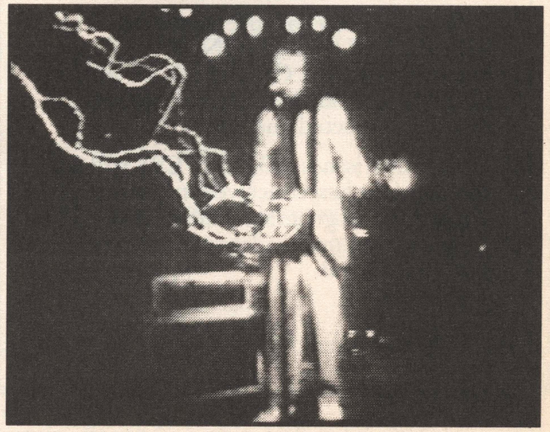
– MEDIA WATCH –



Dane is a nine-year-old acquaintance of mine in grade four. I asked him how much TV he watches in a day. He replied, "None. We play Nintendo all day." I also asked him about TV commercials and he said the stupidest one he could think of was "the beer one with the wrestlers hitting their heads". This turns out to be an ad for Foster's Light beer, an ad that many adults think is one af the all time classics.

– JERRY EBERTS –





This ad is one of the latest in a catchy series of milk commercials. The guy is playing his guitar from which shoot bullets of electric light as he sings about how great milk is to drink. My neighbour's seven-year-old girl was watching the commercial and said matter-of-factly, "that's his penis", referring to the light. When I looked closely the light appeared to come, not from the guitar, but from the singer's crotch. It then flashed into two dazzling rays which shot up and into space.

– LYNN ATKINSON –

WHAT IS YOUR TV DOING TO YOU?

The networks and cable companies aren't there as a public service; they entertain you so you'll buy their sponsors' products.

Instead of being controlled by your TV, why not learn to control it?:

1. **Count the cuts: how often does the image jump between cameras in a minute? Do you find yourself getting bored with fewer cuts per minute?**
2. **In your imagination widen the TV image: bring the cameras, the microphones, the prompters, the lights and the whole film crew into view. You're not supposed to be aware of them. Why not?**
3. **Classify the commercials: what emotions are they trying to evoke? Who are they aimed at?**
4. **Spot the stereotype: how often are minority groups shown in hackneyed ways? Are Orientals inscrutable, Moslems fanatical, strikers violent, or just those on TV?**
5. **Think about something else besides what's on the screen: is it easier with the sound off, or with the picture off but the sound on?**
6. **This one takes some doing but it's worth it: describe the world on the basis of what you're seeing on TV. How would you describe this life to someone from another planet? Is it very appealing?**

AN IDEA FOR TEACHERS OF MEDIA LITERACY

Ask your students to come up with ***one*** idea for a 30 second TV spot... one they would like to see aired during a TV program of their choice.

Send a copy of the script to THE MEDIA FOUNDATION. We will submit it to both the CBC and CTV and let your students know if their script was accepted or rejected and why.

In future issues ADBUSTERS will feature six of the best conceived student scripts. If one of them generates sufficient popular support from our readers we will produce and broadcast it.

A MESSAGE TO: *Ad Agency Professionals*

THE MEDIA FOUNDATION needs creative input from ad agency professionals.

We need:

- Concepts and scripts for TV spots.
- Ideas and artwork for print ads.
- In depth articles on media strategy.
- Illustrations and cartoons.

Please phone (604) 294-0363
or write to us:
THE MEDIA FOUNDATION,
1381 Howard Avenue,
Burnaby, British Columbia,
V5B 3S2, Canada.

Twelve minutes every hour
THE AD

This attempt to turn advertising upon itself will live or die in the marketplace of ideas.

FORMAT: 30-second TV commercial
TITLE: "Twelve minutes every hour"
AIR DATE: To be announced.

AUDIO	VISUALS
(AN ANGRY YOUNG VOICE)	A family is watching TV...
A good television commercial does much more than just sell products...	CLOSE UP: Thumb flipping through the channels...
It ***creates*** demand...	QUICK CUTS: A pop ad... A soap ad... A sexy girl in car ad...
It ***promotes*** consumption as a way of life...	A beer ad... A jeans ad... A cosmetics ad... Young girl watching impassively...
It ***shapes*** your lifestyle...	
Twelve minutes every hour.	Mother gets up and switches off the TV set.
	a message from THE MEDIA FOUNDATION (and other major contributors)

REJECTED BY CBC

$2,000 will cover the production costs for this ad, and another $385 will buy 30-seconds of TV time. Individuals and organizations willing to participate please call us at (604) 294-0363 or send in this coupon:

ADBUSTERS

YES... I want to see **"Twelve Minutes Every Hour"** broadcast on CTV/CBC*

My name is: _____

My address is: _____

_____ Post Code: _____

My telephone number is: _____

I would be willing to:

- ☐ Contribute funds (approximate amount $_____)
- ☐ Do some fundraising at my workplace/group/etc.
- ☐ Help out during the shooting/production
- ☐ Support the efforts to overturn the CBC rejection of this ad
- ☐ Other volunteer work

* The CBC thinks this ad is too "controversial", but CTV has accepted it. It is now in production at THE MEDIA FOUNDATION.

Cut out and mail this coupon to: THE MEDIA FOUNDATION,
1381 Howard Ave., Burnaby, British Columbia, V5B 3S2, Canada.

THE POLITICAL AGENDA

by CAT SIMRIL

The 1988 American and Canadian elections are now history, but a few images still linger in our minds. The fiery exchange between Turner and Mulroney in the debates. Turner's ad showing the U.S.-Canada border being erased. Bush's cataclysmic commercials showing violent criminals going through revolving doors. (The U.S. has indeed become a kinder, gentler place since those ads stopped.)

Television has been with us barely 40 years. Many of our politicians were adults before they saw TV, yet TV is the main arena where our political decisions are made.

Once elected, governments spend our tax dollars telling us all kinds of things: not to have a drink or an abortion, to support the free trade deal or to rally round the flag. Governments have been doing that as long as there have been governments. We can, if we have the money, produce our own ads arguing against government policies, or if we're belligerent enough, even get our views on the evening news. Unfortunately, we don't, as a rule, have media advisors and the best advertising expertise that money can buy. Money naturally gravitates to power. "Above all, there should be no preference for wealth. Freedom of speech is not for sale," said the chairman of the CBC in 1939. A myth even then.

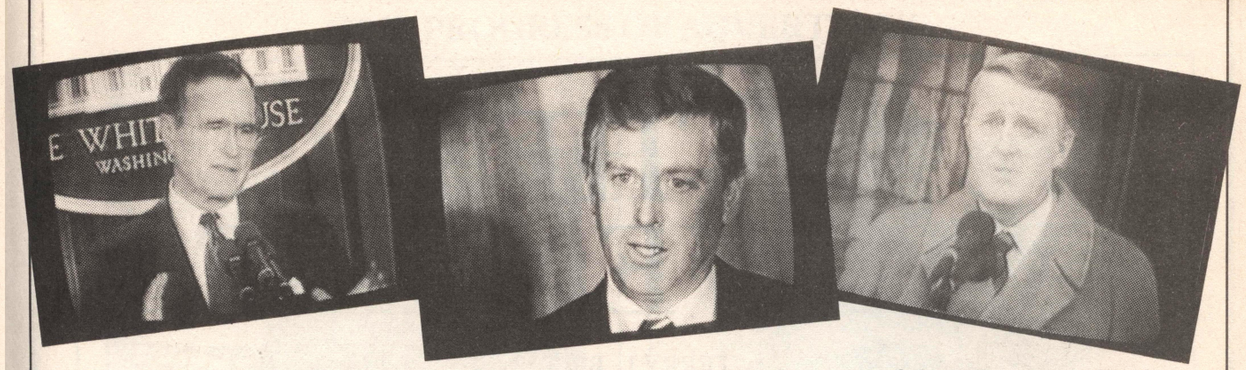
In 1966, Harry Treleaven took a leave of absence from J. Walter Thompson to work on the congressional campaign of George Bush, a man who "knew that the red light meant the television camera was on." [1] He found the candidate likeable but hazy. In his report on the campaign, Treleaven wrote "There'll be few opportunities for logical persuasion… more people vote for irrational, emotional reasons than professional politicians expect." [2]

From that successful campaign, Treleaven went on to Nixon's equally successful presidential bid with its non-rational, emotional appeals. It wasn't the first campaign to use them; Goldwater supporters maintain their candidate was done in by the TV spot of the little girl counting flower petals as the atomic bomb explodes, and Nixon gave no small credence to the idea that he lost to Jack Kennedy because of Kennedy's superior TV image during the debates. The 1968 campaign would be different.

Hubert Humphrey complained, "I'm fighting packaged politics. It's an abomination for a man to place himself completely in the hands of the technicians, the ghost writers, the experts, the pollsters and come out only as an attractive package." [3] Nixon's media advisors performed miracles, taking a man who "looks like somebody hung him in a closet overnight, and he jumps out in the morning with his suit all bunched up saying 'I want to be President,'" [4] and making him look presidential.

Perhaps even more important to Nixon's success were the negative ads. America's eyes were still stinging from television scenes of riots and assassinations and Vietnam. It didn't take advertising genius to link Humphrey with that chaos. Nixon relentlessly filled the screen with scenes of violence from which only he could save the country. So America elected a man to save them from crime andgot a jail full of Watergate burglars.

George Bush learned a lot from Richard Nixon and even more from The Great Communicator: place yourself in the hands of skilful media directors and they shall make you President. Bush's campaign played on the same social schisms – over crime, the flag, and race, as Nixon's and Reagan's had done. The revolving door ad showing mostly black criminals passing through Dukakis' jails was immensely successful.



"It's an abomination for a man to place himself completely in the hands of the technicians, the ghost writers, the experts, the pollsters and come out only as an attractive package." HUBERT HUMPHREY

From Richard Nixon's 1968 TV spot:

AUDIO

We owe it to the decent and law-abiding citizens of America to take the offensive against the criminal forces that threaten their peace and security....

and to build respect for law across this country.

I pledge to you that the wave of crime is not going to be the wave of the future in America.

MUSIC UP AND OUT

On this side of the border, Brian Mulroney was very confident when he called the election. The Liberals were in disarray and the economic state of the nation was good. To Mulroney, Canada's first Prime Minister from the working class, no value was more important than the bottom line. A lot of Canadians voted Conservative for the same reason many Americans see in Bush an extension of Reagan's presidency: when things are going well it makes sense to keep the same people in power.

The leaders' debates may not have changed as many minds as the Kennedy/Nixon debates. They certainly elevated John Turner (who's no Dan Quayle) far above his old image as the inept PM of '84, and suddenly into the lead in the polls. But too many of those changed minds were NDP supporters. For all the cleverness of his ads, for all the passion of his nationalism, Turner couldn't convince many people to vote against their own economic interests.

A campaign fought over issues doesn't guarantee better leaders than a campaign waged over distortions and emotional appeals. We can't go back to the pre-TV age, a kinder, gentler age they say. We're stuck in the present, but at least we have remote control. □

***Cat Simril** is a freelance journalist from Saskatchewan.*

1,2,3,4 Joe McGinniss, *"The Selling of the President,"* 1968 (Trident Press, New York).

TORY ADS TOP THE POLLS

What role does advertising play in our political process? Can elections be won or lost by ad agencies and media advisors?

A survey of advertising effectiveness done by ENVIRONICS RESEARCH GROUP of Toronto found that the federal election and free trade ads were rated as "most memorable" by Canadians, followed by Coke, Black Label beer, Foster's beer and Canadian Tire.

The Tory ads were rated more effective than the Liberals' and the NDP's by a wide margin:

	PC	Liberal	NDP
Spent the most on advertising	54%	22%	2%
Advertising with most voter influence	48%	22%	4%
Recalled advertising	20%	17%	7%
Most truthful advertising	24%	12%	23%
Most informative advertising	27%	18%	17%

THE WAY WE WERE

by TERRY L. BROWN

The uncivilized made little progress because they had few desires. The inhabitants of our country are stimulated to new wants in all directions.

– U.S. President Calvin Coolidge at an advertising convention

The first North American magazine ad is believed to have been a tiny notice asking for the return of a runaway slave in Benjamin Franklin's "*General Magazine and Historical Chronicle*", May 10, 1741.

That's how advertising started: posters, leaflets and notices that simply conveyed information. Take a look at the illustrations that accompany this article – you'll notice the earliest advertisement is dense with type, crowded with facts. Only 20 years later, an ad for the same product is dominated not by words, but by an image – refinement, culture and a happy family. The Steinway ad is already modern; it dispenses with type almost entirely, and promises – well, not just the world, but the world hereafter.

Ever since Walter Dill Scott's seminal article on the psychology of advertising appeared in the "*Atlantic Monthly*" in 1902, advertising has become less concerned with passing along information ("Fine Laces and China – Lately Arrived By Ship"), and more intent on stimulating desire for it ("The Romance of Old Lace – Don't Miss It").

This change in the function of advertising redefined the media that carried it. Magazines like Mr. Franklin's once subsisted on subscriptions alone: the quality of the stories were the selling point. But once advertising got rolling, magazines and newspapers could actually be sold to readers ***below*** cost; advertisers paid the publisher's production costs by buying space. Now, instead of just delivering information to readers, journals were also in the business of delivering readers to advertisers. Magazine circulation soared and advertising soared with it.

The middle class became the prime target for advertising – particularly advertising which featured status symbols associated with a wealthy and cultured lifestyle.

Some symbols came easy – the piano or organ in the drawing room had been associated with a life of leisure for centuries. But the genius of advertising was in manufacturing status symbols where none had previously existed. People had to be ***taught*** the pleasures of owning the things the industrial revolution was producing and advertising was ready to take on that job.

Bicycle manufacturers were one of the early pioneers of advertising technique. They featured pretty girls in their artwork… and the experience of riding effortlessly through the countryside was extolled in lyrical prose – now called "copy". The success of these techniques was not lost on the up and coming auto makers.

Walter Dill Scott followed his ground-breaking 1902 article with a seminal book, "*The Psychology of Advertising*". His work was influential in convincing advertisers not only to use psychological principles to create desire, but also to apply a scientific approach to analyzing the results. Before Scott's work, there had been no attempt to scientifically analyze advertising, probably because it seemed like an unworthy topic for scholarly study.

"*The Psychology of Advertising*" unleashed a flood of effective new techniques, many of which are still in use today: the subtle persuasiveness of imagery and suggestion, the association of seemingly unrelated ideas, and the raw power of the direct command – "BUY NOW".

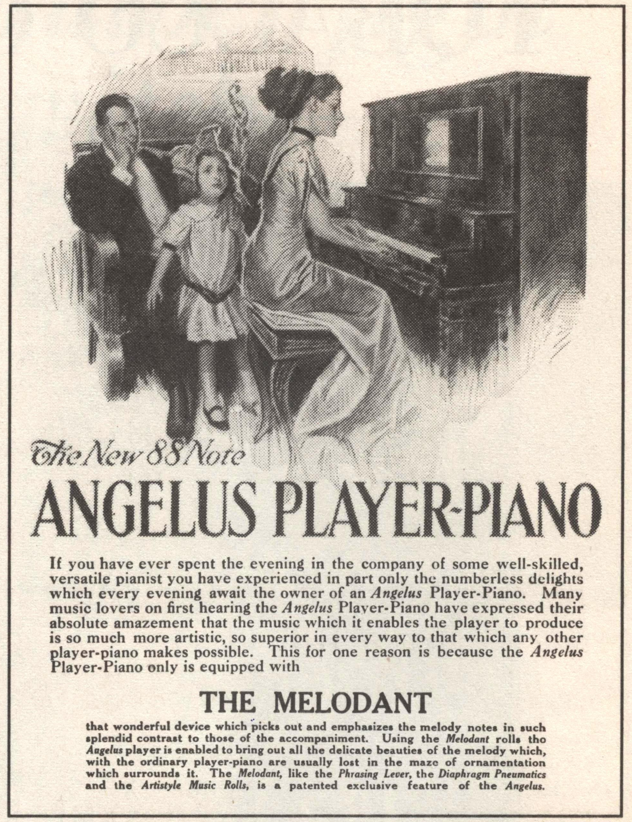
In this way advertising discovered its social purpose – promoting the joys of status and possession to an expanding middle class.

In our next issue we will examine the patent medicine industry, where advertising cut its teeth. □

***Terry L. Brown** is an environmental researcher and freelance writer, currently living in Vancouver.*

THE PROGRESS OF ADVERTISING

Dense with type, crowded with facts.



Refinement, culture and a happy family.

Only 20 years separate the above two ads, but the difference is striking. Advertising moved from simple factual announcements into status symbolism and the stimulation of desires. The Steinway ad on the right is already modern. It strikes an emotional chord and coins an unforgettable slogan.

Striking the emotional chord.

TOBACCO COMPANIES

FROM THE ANTI-ADVERTISING PUBLICATION "*GIRAFFE*". PHOTO BY TERRY SHUKLE © 1976

A few alternative ads like this one can counter tobacco industry dis-information and prevent a new generation of children from taking up the habit.

IN COMING ISSUES:
RICHARD W. POLLAY on the tobacco industry strategies:
"GETTING AWAY WITH MURDER"

. . . *They'd rather fight than switch.*

Cigarette advertisements were banned from television over 25 years ago. On January 1, 1989 the Tobacco Products Control Act (Bill C-51) moved towards banning them from billboards, magazines, and other print media. But the tobacco industry has demonstrated again and again that it doesn't give up easily. In 1987, the tobacco companies spent $7.7 million on ads in Canadian magazines. In 1988 they spent a whopping $14.4 million, in anticipation of the new law.

The tobacco industry has long been one of the most sophisticated practitioners of advertising and public relations. Today, teams of attorneys are scouring Bill C-51 for loopholes. Some companies are setting up new corporate entities to continue their sponsorship of sports events under different names. No cigarette logos or trade marks may be used, but the new names are conveniently similar to the old ones. For example, no one will mention du

A recent example of tobacco industry advertising.

One of the ads that hooked a whole generation of smokers.

Maurier cigarettes, but du Maurier, Ltd., set up by parent company Imperial Tobacco before the C-51 went into effect, will sponsor events such as the du Maurier Classic golf tournament.

In addition to sponsorships, tobacco companies can also use other public relations channels to promote their products. They are taking full advantage of the delaying tactics allowed by C-51.

Which only serves to illustrate the point: when their profits are at stake, major corporations fight to the bitter end. □

Tobacco advertising was a very lucrative business for those magazines that carried it. For example: TV GUIDE (in 1988) carried 180 pages of tobacco ads worth $2.8 million in revenues. Macleans (in the first quarter of 1988) carried 21 pages at $22,000 per page. "That's a fair chunk of change" says Jim Warrillow, publisher of MACLEANS, "magazines can ill afford to lose such business."

PETITION!

Dear Movie Goers,

I have mounted a petition against the commercials (corporate trailers) being shown at Cineplex Odeon theatres, and am pleased to say that as you read this there are well over 2,000 names on it.

Most of us go to the movies to get away from the sort of advertising that permeates our daily lives. Why, then, should we pay money to go to the movies only to be subjected to sales pitches for gum, raisins, exotic vacation spots and audio equipment? As a movie buff, films represent a good portion of my leisure time. Cineplex Odeon has now chosen to make my leisure time someone else's marketplace; I now pay $6.50 to watch commercials. That's both arrogant and insulting.

But there are darker ramifications. The Canadian short film industry has an international reputation second to none. This form of film-making has brought us more Academy Awards and more awards for excellence than most countries could receive in a hundred years. How much would it cost to have one of these films available to Cineplex Odeon for a week? $5000? $1000? No, the ridiculously low sum of 10 to 50 dollars. Yet we rarely see them and we'll not see them at all if the trend towards commercials in theatres grows. As a result of the shrinking market, fewer of them are being made, and of those that are made there are fewer prints available. Think about it – we are watching the pride and joy of our Canadian film industry shrink in the face of commercials. I can think of nothing more odious.

Also, consider the theory of author Noam Chomsky, who says the CONSUMER is, in fact, becoming the PRODUCT. Cineplex tells Club Med that for a certain fee a captive audience can be theirs. In we trot, to a MOVIE, and are neatly delivered into the hands of some advertiser. The point is this: just because the cinema is a potential marketplace doesn't mean it should become one. Just because there is a captive audience doesn't mean commercials should be allowed to proliferate. It's a matter of common courtesy, ethics and respect for the audience that pays the bills. If Cineplex and their advertisers are callous enough to ignore the booing in their theatres I say sign this petition and boycott them until they realize that movie goers want the MOVIES and nothing but. Thank you for your help.

– ROSS DOUGLAS –

Dear Cineplex Odeon,

We, the undersigned, find the commercials (corporate trailers) shown before movies extremely irritating. We do not go to the movies to be subjected to television-style advertising. (Remember cartoons and shorts?) Furthermore, their presence, while increasing your revenues in a most obnoxious manner, jeopardizes the Canadian short film industry. If these commercials continue you will lose our business.

NAME	ADDRESS	SIGNATURE
1.		
2.		
3.		
4.		
5.		

Please return this petition to: Ross Douglas, 2029 Turner Street, Vancouver, B.C., V5L 2A2 (604) 254-4885

LIGHTS, CAMERA, ADVERTISEMENT!

by CAMILLE BAINS

When you saw Sylvester Stallone eating Wheaties in Rocky III, it was more than just a coincidence. Not satisfied with subjecting movie-goers to ads prior to the main feature, ad agencies have now found a way of getting into the movie itself.

"Product placement", as the ads-in-movies practice is known, is a new, fast-growing area of the industry. MMI, a Toronto agency, specializes in product placement in Canadian-made feature films, guaranteeing its clients a minimum of 5 exposures during the course of one year. MMI charges considerably lower rates than U.S. firms which sell movie spots for as much as $250,000 per product.

In 1980, *The Formula*, starring Marlon Brando and George C. Scott, boosted sales for Milk Duds. Hershey Foods Corp. claimed that sales of its Reese's Pieces candy rose 65 per cent after placement in the movie *E.T.* This encouraged other companies to make their debut on the silver screen. After Pepsi was used in the movie *Flashdance*, Pepsico. Inc. reported receiving "millions of dollars worth of incomparable positioning". Coke was the featured soft drink in *The Big Chill*. More recently, Miller beer products or logos were featured in the movie *Bull Durham* 21 times. Other products pop up on the big screen an average of one brand name every two minutes.

Product placement is a type of subliminal advertising. For the scheme to work, the product must be worked subtly into the script so the audience is not conciously aware of what is going on. When we see Stallone eating Wheaties we are not meant to think that the cereal company paid him to do it. We are meant to see Wheaties as "the breakfast of champions". The agencies read the preproduction script and identify placement opportunities; changes in scenes and dialogue are often necessary to ensure the product fits "naturally" into the movie.

Do art and ads mix? Will advertisements with an incidental storyline be the future of the Hollywood movie? How far the advertising industry goes with this form of advertising remains to be seen. □

GRAPHIC BY KEN MACDONALD

What is the psychology of unbounded satisfaction?

The Buyalogical Urge

by KELLEE HYNES

Today everyone wants two cars, two TVs, a VCR, a Jacuzzi, a summer home, a winter home, and, oh yes, a perfumed sitz bath for the bathroom. We operate under the dixiecup rule: use once and throw away. Are your shoes showing their age? Don't bother getting them repaired, buy a new pair. After all, it's our civic duty to stimulate the economy. If we didn't consume at the present rate, inflation would take over and then where would we be?

Look at the man in the Cutty Sark ad. He is where we all want to be. He has control, he has power and he has Cutty Sark to prove it. His younger companion is still trying to discover the secret of this success. But we already know what it is: consume! Consumption is our destiny, it is in our genes. It is the buyalogical urge.

There are those out there who will never reach the pinnacle of our buyalogical urge. Many don't even try. Disgruntled have-nots! They say we must slow down our consumption or be doomed. They go even further by saying that we are killing the goose that lays the golden eggs. We know this is nonsense. There are still trees on the hillsides. There is more oil in the ground. How can living out our true nature poison the Earth? How will buying one small car instead of two make the world a better place? Obviously, these prophets of doom and gloom are simply envious of what we have. They want to change the image of our idols and bring economic ruin upon us all.

I say, "NEVER!" You will never take away my charge cards nor change my way of thinking. I am going to wrap myself even more firmly in my possessions and leave all my lights on! I will fight to the bitter end to preserve the buyalogical urge in all its integrity for all future generations to enjoy. □

***Kellee Hynes** – by day an ultrasound technician, by night a not-so-covert writer.*

"Advertising's unintended consequences are seen by many as a pollution of our psychological and social ecology."

Richard W. Pollay
Curator – History of Advertising
Archives, University of British Columbia

Conspicuous Consumption
THE AD

Tired of mindless messages promoting consumption? Then help us put this ad on the air.

FORMAT: 15-second TV commercial
TITLE: "Conspicuous Consumption"
AIR DATE: To be announced.

AUDIO	VISUALS
Six percent of the people in the world consume ***one third*** of its resources …	A crowd of North American shoppers … Chargex click click … Buy buy …
and produce ***half*** of the non-organic wastes …	CUT TO: Third world misery.
Those people are us …	CUT TO: Toxic wastes.
	The North American shopper
	Words appear on screen: THINK BEFORE YOU BUY
	a message from **THE MEDIA FOUNDATION** (and other major contributors)

REJECTED BY CBC

$1,100 will cover the production costs for this ad and another $250 will buy 15 seconds of TV time. Individuals and organizations willing to participate please call us at (604) 294-0363 or send in this coupon:

ADBUSTERS

YES … I want to see **"Conspicuous Consumption"** broadcast on CTV/CBC*

My name is: _____

My address is: _____

_____ Post Code: _____

My telephone number is: _____

I would be willing to:

- ☐ Contribute funds (approximate amount $_____)
- ☐ Do some fundraising at my workplace/group/ etc.
- ☐ Help out during the shooting/production
- ☐ Support the efforts to overturn the CBC rejection of this ad
- ☐ Other volunteer work

* The CBC thinks this ad is too "controversial", but CTV has accepted it. It is now in production at THE MEDIA FOUNDATION.

Cut out and mail this coupon to: THE MEDIA FOUNDATION,
1381 Howard Ave., Burnaby, British Columbia, V5B 3S2, Canada.

BECOME A MEDIA STRATEGIST

Tired of mindless messages promoting consumption?

Annoyed with sexist ads in magazines and on TV?

Angry about the 350,000 TV spots your children absorb before high school graduation?

Then join us in redefining the $100-billion ad game and the way 12 minutes every hour of our television time is used.

ADBUSTERS QUARTERLY
The Magazine of Media and Environmental Strategies

- ☐ Please send me one year (4 issues) of **ADBUSTERS QUARTERLY** for $16 Cdn.($20 U.S. and overseas). Institutions please send $32 Cdn.($40 U.S. and overseas).
- ☐ Please send me _____extra copies of this premiere issue at $4 per copy ($5 U.S. and overseas).
- ☐ I would also like to become a founding member of THE MEDIA FOUNDATION, the non-profit society dedicated to redefining the way television time is used. I donate $_____ towards this cause. (Receipts will be sent for donations over $25. Tax-free number pending). I understand that my money will be used to produce and broadcast the alternative television messages featured in **ADBUSTERS QUARTERLY**.

$ _____ Payment enclosed ☐ Bill me later

Name _____

Address _____

City _____ Prov./State _____

Country _____ Zip/Post Code _____

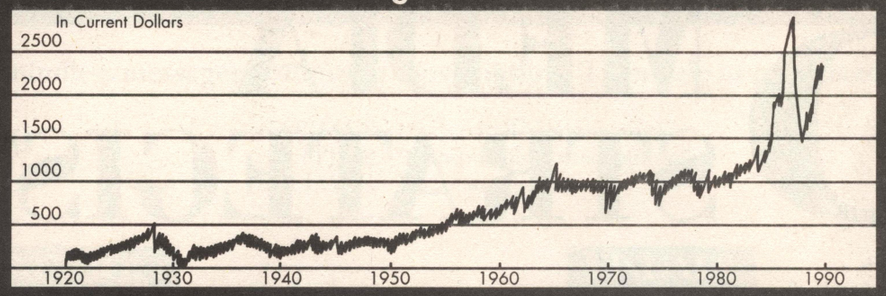
Make cheque or money order payable to THE MEDIA FOUNDATION, 1381 Howard Avenue, Burnaby, British Columbia, V5B 3S2, Canada.

Join THE MEDIA FOUNDATION in putting alternative TV messages on the air!

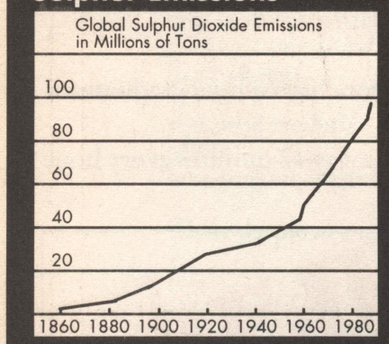
IRRATIONAL AFFAIRS

THE VITAL CURVES OF THE PLANET

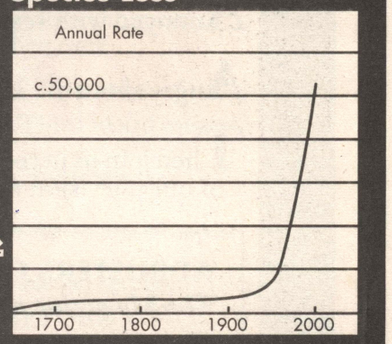
Dow Jones Industrial Average



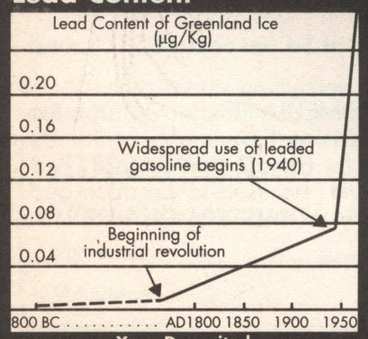
Sulphur Emissions



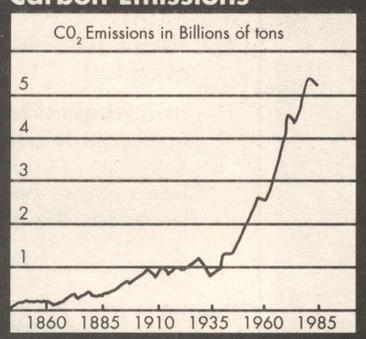
Species Loss



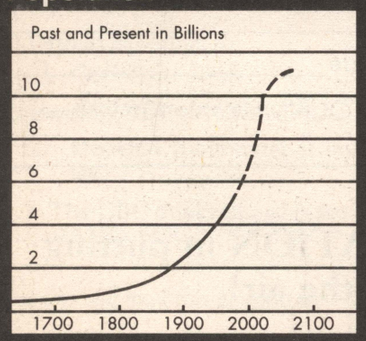
Lead Content



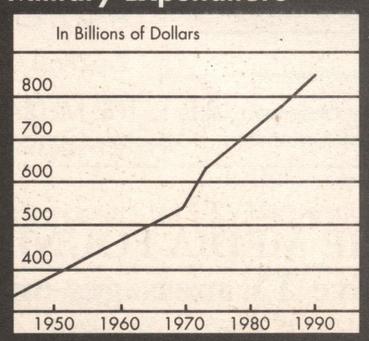
Carbon Emissions



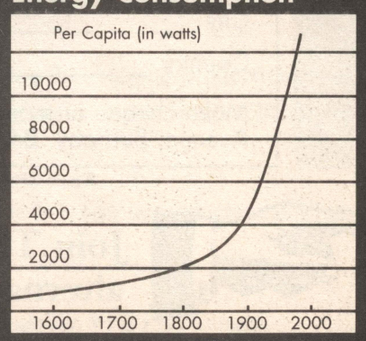
Population



Military Expenditure

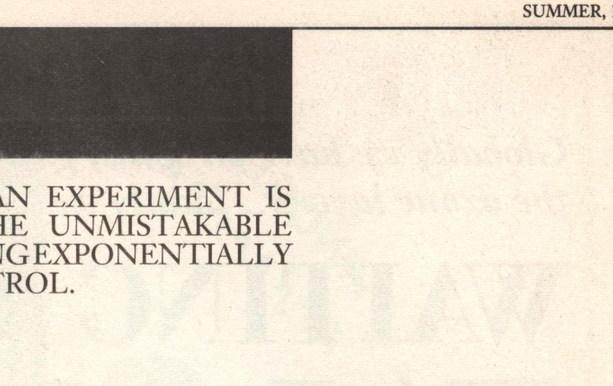


Energy Consumption

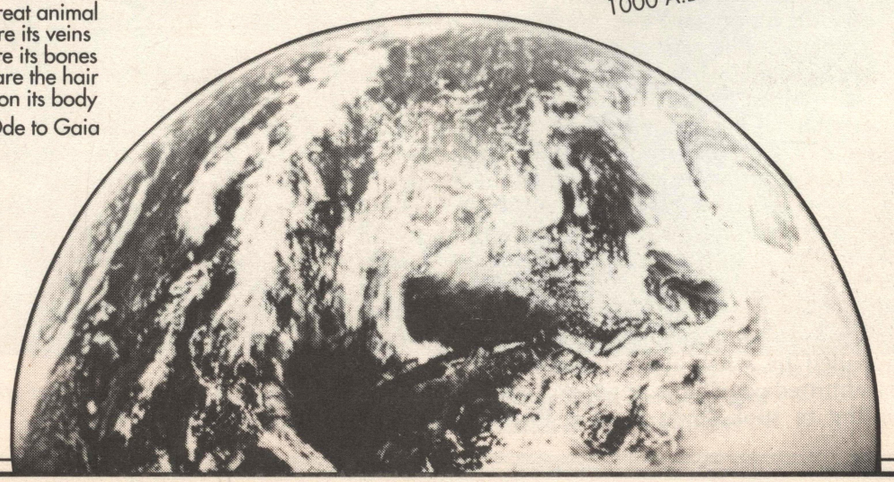


THE HUMAN EXPERIMENT IS SHOWING THE UNMISTAKABLE SIGNS OF GOING EXPONENTIALLY OUT OF CONTROL.

The ENVIRONMENTAL *Strategist*



Earth is a great animal
The rivers are its veins
The rocks are its bones
The forests are the hair
That grows on its body
– Ode to Gaia



DESIGN BY HUBERT KEEVEN

Globally we have oil spills, greenhouse effects and a hole in the ozone layer ... locally we have a big forest problem.

WAITING FOR THE *FALLDOWN*

by JERRY EBERTS

Forestry in British Columbia is entering an increasingly uncertain era. Each year brings us closer to the "falldown" phenomenon – the point at which decades of over-cutting the forests results in a drastic decline in the amount and quality of available timber. "Falldown" is a word not generally known to the public, but one which strikes fear into the heart of the industry.

The old-growth forest, with its large logs and high-quality timber, is being cut down faster than it is being re-planted. But simply re-planting the forest will not solve the falldown problem. The second-growth trees need a long time to mature. They are also smaller and of inferior quality compared to old-growth trees.

Logging levels will tumble and many jobs will be lost during the falldown period. How long and how devastating this time of adjustment will be isn't known. Compounding the uncertainty are such factors as the potential change in climate associated with ozone depletion and the greenhouse warming of the planet. The former could significantly slow tree growth, while the latter could increase the risk of forest fires.

The fear of falldown has many people scrambling to gain control over the forests. Loggers are beginning to organize in an attempt to steer the future of logging in B.C. toward a more sensible and sustainable use of the resource.

A group of loggers working for the New Zealand company, Fletcher Challenge, said they would fight "wasteful and environmentally damaging" logging practices on Vancouver Island. The loggers were appalled by what one official of the company has admitted were "unacceptable" waste levels. According to spokesmen for the Woodworkers Survival Task Force, over 1,000 truckloads of usable logs were left behind to rot in the woods.

Said Joe Saysell, a Lake Cowichan logger: "We have to get back to a proper way of logging. We're killing jobs for our future and we're wrecking the environment."

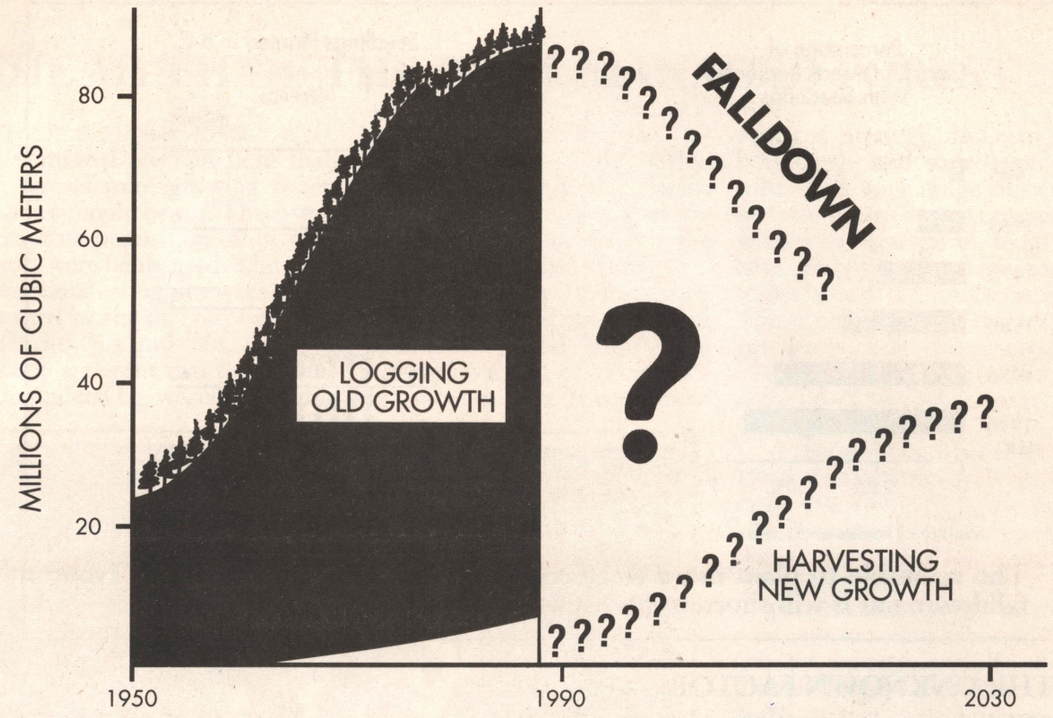
In Ottawa, Auditor-General Kenneth Dye has made a similar point.

Dye acts as a "watchdog" over federal spending. He said in his annual report that reforestation is not keeping pace with declining tree stocks across Canada. He went on to say that while the forest industry is strong today, there is "increasing concern that the level of economic activity cannot be sustained" because of forest depletion. "Restocking of productive forest lands has not kept pace with the harvest, and this threatens future forest productivity."

The mounting fears of falldown were summarized in a Vancouver Sun editorial, October 28, 1988: "It's true that a lot of extra effort has gone into restocking the forests over the last couple of years. But it will be a long time before it begins to pay off, and even then it will not be enough to sustain logging volumes at anything like current levels."

There is a children's rhyme we all know: "Ring around the rosie, pocket full of posies. Hushah, hushah! We all *fall down*!" The rhyme can be dated back to the time of the Black Plague. The word falldown might soon be just as ominous for our times, particularly in this neck of the woods. □

Jerry Eberts is a freelance journalist and comedy scriptwriter living in Vancouver.



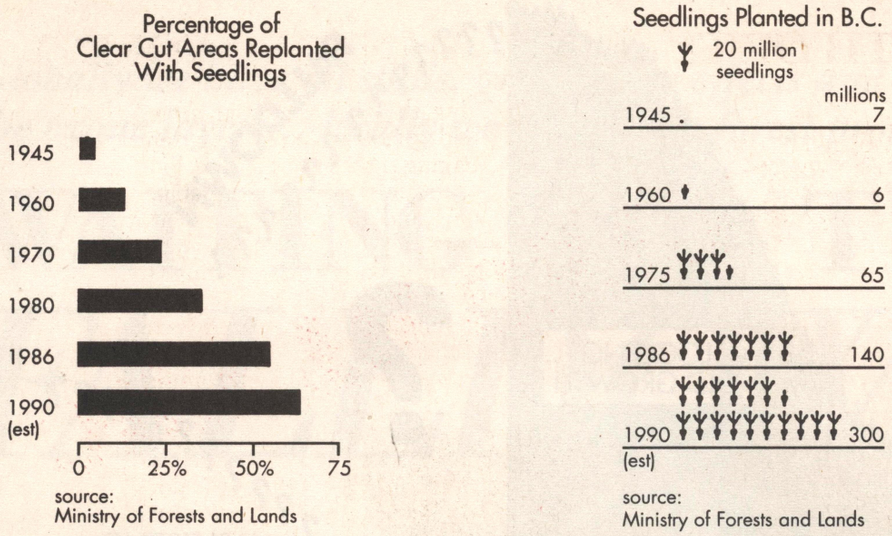
GRAPH BY GREG DOUGLAS

"If trees are felled faster than they can be grown, at some point there will not be enough to support the industry and the provincial economy."

VANCOUVER SUN EDITORIAL
October 28, 1988

PHOTO BY WESTERN CANADA WILDERNESS COMMITTEE

Are current methods of clearcutting, slash burning and intensive chemical use sustainable in the long run?



The scramble to plant more trees comes one generation too late to avoid falldown, but it will shorten the "down" period.

THE UNKNOWN FACTOR:

"Global warming caused by the greenhouse effect may create an inhospitable climate for the trees before they are ready to be harvested... Canadian forests will also be under attack from forest fires and different kinds of insects as the temperature rises"

Dr. J. Maini, CANADIAN FORESTRY SERVICE
in McInnes, Globe & Mail, June 29, 1988

PHOTO BY IWA-SURVIVAL TASK FORCE

A group of loggers, employees of Fletcher Challenge, demonstrating against the wasteful and environmentally damaging logging practices on Vancouver Island.

THE MYTH OF THE WELL MANAGED FOREST

Until the late 1940s, conventional wisdom held that the forests were growing faster than they could be cut. There was little or no opposition to the way forests were being used. The only restrictions on logging were those imposed by the marketplace.

In the '50s and '60s, when it became apparent that the forests could indeed be overcut, a mythology evolved extolling the virtues of sustained yield forestry. Under this system, logging rights in B.C. became concentrated in a few large corporations and the annual cut increased steadily.

In the '70s the myth-makers stopped talking about sustained yield forestry and launched a campaign warning of an impending timber famine. It was a two-pronged strategy designed for both long- and short-term results. The long range objective was to persuade governments, federal and provincial, to spend large amounts of public money replenishing the forest stocks. The short-term objective was to get permission for increased cutting levels to take advantage of the booming global market for forest products.

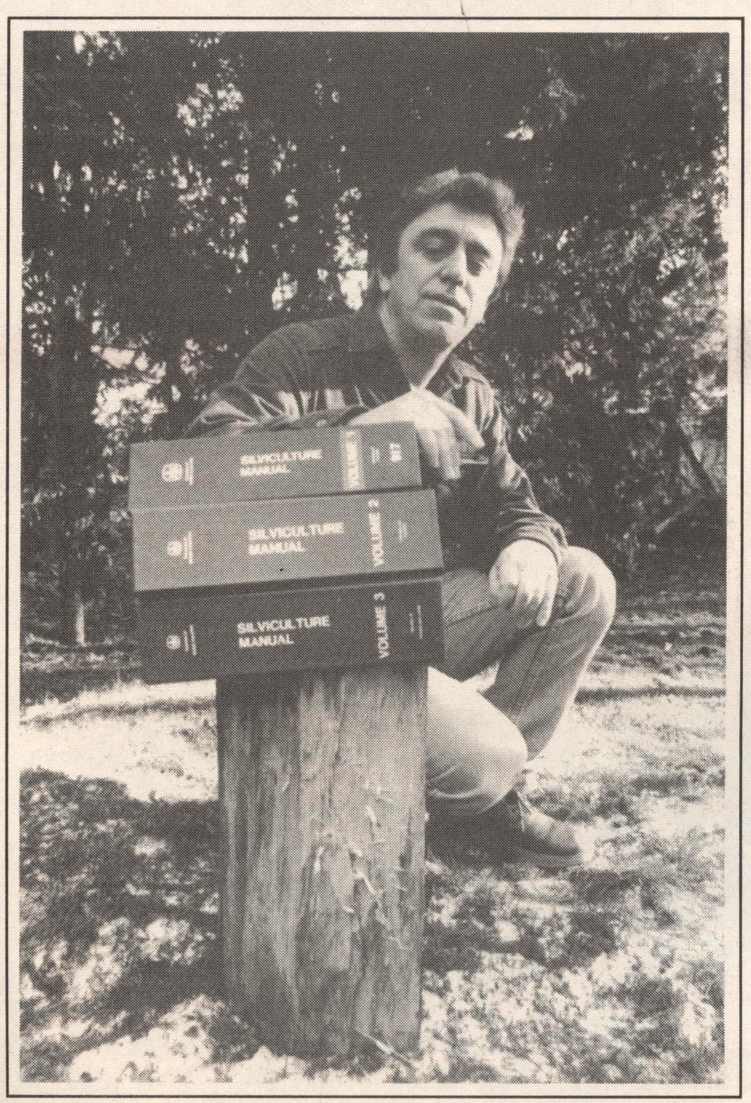


PHOTO BY JOHN RATCLIFF

Ken Drushka with the B.C. Silviculture manual. "It spells out everything except the one cardinal law... don't waste the forest."

A recession intervened in the 1980s, and logging levels temporarily fell along with the markets. However, as the recession abated, the cutting levels started rising again.

The sustained yield myth is now a vague memory, and few forestry companies talk about timber supply shortages anymore.

The current myth, shored up by forest industry advertising and public relations campaigns, is that the forests are being well cared for by responsible companies employing highly skilled and motivated professionals. The economic future and the ecological integrity of our forests are assured, we are told.

Part of the objective of this campaign is to convince the public and the politicians that because the corporations are taking such good care of the forests they should be granted their requests to roll-over their current volume-based timber leases into area-based Tree Farm Licences (TFLs). A government-backed process is now underway to transfer about 65 percent of the best forest land into TFLs, most of them to be owned by the few large corporations that dominate the industry. □

–KEN DRUSHKA –

***Ken Drushka** is the author of* Stumped, the Forest Industry in Transition. *He is currently BC editor of Western Report.*

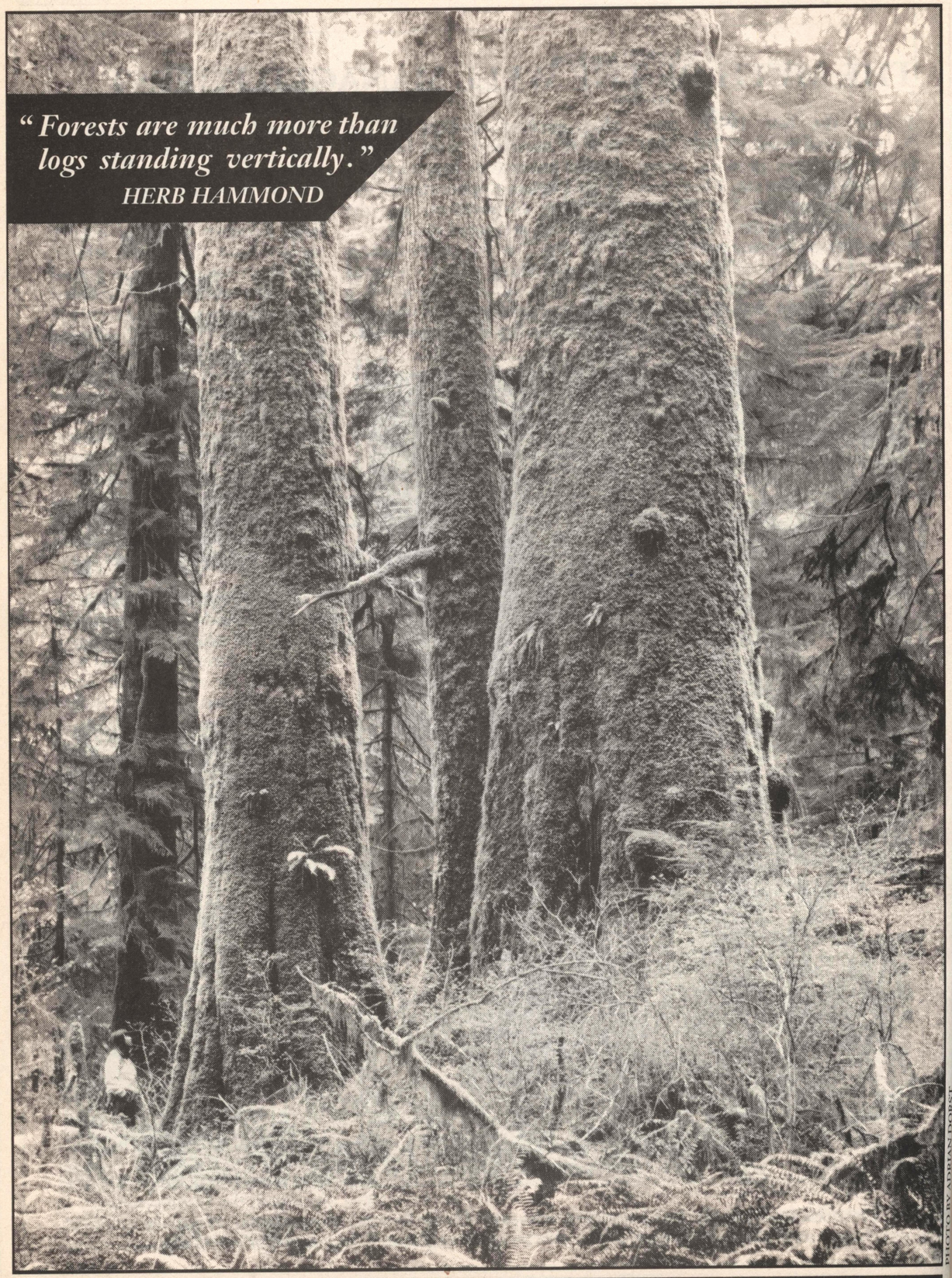


PHOTO BY ADRIAN DORST

The Roman Emperor Hadrian saw an aged man planting olive trees. Knowing that olives are one of the slowest growing of trees, the Emperor said to the bent frail man, "Those trees you plant will not bear olives for many years to come. Do you expect to live long enough to enjoy the rewards for the work you are doing?" The toiling man looked up. "If the gods will, I shall, and if not, my sons will eat the fruits of my labor. My father and his father before him planted olive trees that I might have fruit. It is my duty to help provide for those who will come after I have gone."

Anonymous quote from a paper on sustainable forestry

by Claire Dansereau and Dorli Duffy.

LOGS STANDING VERTICALLY

by HERB HAMMOND

Herb Hammond is a professional forester who believes that we need a new way of thinking about and relating to forests if we are to ensure their well-being as well as our own.

The Council of Forest Industries (COFI), the B.C. Forest Service and the Association of B.C. Professional Foresters are vigourously assuring us that our "forests are forever". They claim we will have a sustainable yield of timber in perpetuity, along with clean water, healthy fish and wildlife and diverse recreation and tourism opportunities.

How do they propose we achieve this? By employing clearcut logging on more than 85 percent of the lands that we log. By removing only the better quality logs, leaving behind usable wood fibre. By slash-burning the entire area, releasing large quantities of carbon dioxide into an atmosphere already polluted with this substance. By planting just one, ideal, genetically-selected tree species in neat rows.

Because this new "sustainable" forest does not have much genetic or species diversity, we must encourage its growth and attempt to protect its future by killing unwanted plants (brush) and animals (insects) with toxins. The soil, depleted by erosion from lack of tree cover and other vegetation and damaged by slash-burning, may be propped up with chemical fertilizers.

Are COFI and the professional foresters sure this experiment will work? Of course they are. After all, they've been doing this for the lifetime of many forests, haven't they? But what about the water, the tourists, the fish and wildlife? What about interesting, diverse forests? The official line is that these will be *integrated* with our clear-cutting and tree planting practices. We may lose a few species of plants and animals in the process, but since we don't know what their purpose is anyway, maybe it won't matter.

The forest industry wants us to believe that all these "other forest values" can be adequately looked after in the two-to-three-percent of productive forest land already in protected areas (provincial parks, national parks, ecological reserves and other conservancies).

Are there fears that all our major types of forests are not adequately represented in this "extravagantly large" system of protected areas? We are told that if threatened forest types such as the old growth Sitka spruce/Western hemlock disappear, we shouldn't worry because this is simply a part of "integration". Certain trade-offs, like using high-value old growth Sitka spruce/Western hemlock for lumber, must be made for the sake of short-term expediency.

This leads us to the next level of dreaming: farming technology will adequately "integrate" parts of these old growth forests with the new plantations which follow clear-cutting. Forest companies are fond of explaining that those old, decadent trees are just "wasting space" on productive forest sites. And that ancient forests are simply biological deserts. "We're cutting them to get plantations going and roads built to integrate human use into those plantations." Right?

All of these myths, which are perpetuated by established B.C. forestry institutions, are exposed in two outstanding new books: *Secrets of the Old Growth Forest* by David Kelly, Gary Braasch and Gibbs Smith, and *The Redesigned Forest* by Chris Maser and R.E. Miles. In *Secrets*, the authors note that United States forest ecologists have found that the real biological deserts are in fact the planted tree farms. At the present rate of cut in British Columbia these will completely replace old growth forests in 20 years.

When the young plantations develop a closed canopy after about 20 years, the number of mammal species using the tree farm drops from about 25 to 9 (p. 61). A minimum of 118 vertebrate species have their primary habitat in old growth forests. Scientists have confirmed that 41 of these species will only survive and reproduce in old growth forests (p. 36).

Nature designed a forest to be a flexible, timeless continuum of species. We are designing a forest to be a rigid, time-constrained monoculture.

Old Growth: A Complex Web of Life

The old forests of British Columbia are stable in their diversity of plants and animals. Their web of life, which we poorly understand, contains the secrets of how forests sustain us. If we are to ensure "forests forever", we must humbly accept the reality that we do not know how forests work and prudently protect our remaining old growth so we can learn from these sophisticated biological laboratories.

For example, our Douglas fir/Western hemlock old growth forests (250 to 1000 years old), have a biomass of 1590 metric tonnes per hectare, measuring only the stems of the trees. This biomass contrasts with that of tropical rainforests which measure only 415 metric tonnes per hectare, including all shrubs and herbs found in these rainforests.

Chris Maser's book *The Redesigned Forest* can help us develop new ways of thinking. Maser brings to this readable book over 20 years of experience as a research scientist. He combines philosophy, science and common sense in a holistic manner which furnishes his model of the way we must learn to relate to each other and to the forests of which we are a part.

The first part of the book reviews "nature's design of a forest versus our design of a forest". The author uses clear comparisons to show the contradictions between our present forest management approaches and the way in which a forest grows. Some title headings are revealing:

- Nature designed a forest of long term trends. We are designing a forest of short-term absolutes.
- Nature designed a forest with diversity. We are designing a forest with simplistic uniformity.
- Nature designed a forest to be a flexible, timeless continuum of species. We are designing a forest to be a rigid, time-constrained monoculture.
- Nature designed Pacific Northwest forests to live 500 to 1200 years. We are designing a forest that will seldom live 100 years.
- Nature designed a forest to be self-sustaining, self-repairing. We are designing a forest to require increasing external subsidies – fertilizers, herbicides, pesticides.

How We Manage Forests Is Different from How They Grow

Maser clearly states that the way we manage our forests is drastically different from natural forest growth. The reader is made very aware that we must change our ways of thinking if we are to sustain our forests. The connection between our thought processes and our management techniques is emphasized in the second part of Maser's book. He builds a strong case for the need to change, explaining how we are continuing to deforest vast areas of the world, including our own Pacific Northwest, for the "right" reason – short-term economic expediency.

The author describes "hidden trade-offs" such as soil compaction and water pollution, created by technological advances in logging equipment and techniques. These trade-offs are not immediately apparent, but manifest themselves as cumulative effects years later.

Cumulative Effects Irreversible

Maser does a good job of showing how cumulative effects can easily be ignored, explaining: "Ecological understanding is a non-exact, non-statistical subject. Cumulative effects cannot therefore be rendered statistical, because ecological relationships are far more complex and far less predictable than our statistical models lead us to believe. We cannot forsee the moment when cumulative effects become irreversible." (p. 61)

He explains that we may not realize we have crossed certain thresholds until we have irreparably damaged parts of the forest. "Is our lack of foresight, our emphasis on economic rotations rather than on biological rotations, part of the world-wide forest decline... ? As I have said before, we face grave, uncomfortable uncertainties in our renewable resource management decisions, or for that matter in all land use decisions, because we are giving economics and technology higher priority than we are according scientific understanding."

Maser describes change and analyzes why people are afraid of it in the third part of his book. He aptly observes: "We cannot change history and we cannot change each other. We can only change ourselves, and as we change ourselves, our perception of each other and everything else changes."

No Enemies

He explains that there are no "enemies" out there, only people reacting to the need to defend themselves against threats to what they perceive as valuable. Maser identifies human dignity as the paramount value which we all defend. He challenges the reader to start looking for change within and to separate issues from personalities in working towards change.

He advocates risk-taking: "To save our forests, indeed to save our planet and the human race, we must be willing to risk moving in order to see more, to validate one another's points of view. The world can only be seen in totality when it is seen simultaneously from all points of view – total open-mindedness. To achieve such open-mindedness we must become students of processes, not advocates of positions." (p. 131)

I have participated in many processes that were not processes but posturing and defending of positions, and I find wisdom in Maser's remark and an understanding which must be put into practice if we are to save our forests.

Sustainable Forests, Sustainable Yield

In the fourth part of his book Maser identifies concepts to be changed and describes some possible means of developing sustainable forestry. One critical point is that we must first have a sustainable forest to have a sustainable yield. This is an extremely important idea that B.C. foresters, government, the forest industry and the general public must recognize. We think we can sustain forests, but all around us we see our efforts to achieve this goal failing in one degree or another.

We want to be a special case with Mother Nature: we want to have our forest and exploit it too.

Liquidating old growth forests is not forestry: it is simply spending our inheritance.

Maser puts this concept another way by saying that we first must practise sound "bioeconomics" (the economics of maintaining a healthy forest) before we can practice sound socioeconomics (the economics of maintaining a healthy society). (p.148)

Maser also discusses the ways in which modern forest management is degrading water. He points out that all our water comes from forested watersheds, including the prehistoric groundwater pumped from our wells. Forest roads and forest harvesting redirect water in such a way that both future forest productivity for timber and future water supplies are seriously threatened. Once again, we see the need to put protection of various ecological factors ahead of the desire for short-term timber supplies.

Maser's solution to today's non-sustainable forestry practices is what he refers to as "restoration forestry." He says:

Liquidating old growth forests is not forestry: it is simply spending our inheritance. Nor is planting a mono-culture forestry; it is simply plantation management, and plantation management is all we are currently practising. We are trying very hard to make a monotypic plantation out of most of the Northwest's forests. The only time we will practise forestry is when we begin to see the forest and we begin to restore its health and integrity – restoration forestry.

Restoration forestry is the only true forestry. We use the forest – remove products and nutrients – and then we restore its vitality, its sustainability so that we can remove more products in time without impairing the forest's ability to function. From the time we cut the original old growth, we must continually practise restoration forestry. Anything else is not forestry. Anything else is simply abuse of the system for short-term economic exploitation. Today for example, we practise European plantation management, but we don't want to accept the results of these practices. In other words, we want to be a special case with Mother Nature; we want to 'have our forest and exploit it too.' (p.173)

Maser goes on to compare plantation forestry with his vision of restoration forestry, providing the conceptual basis for implementing restoration forestry.

The Redesigned Forest is a handbook for changing our ways of thinking about and relating to forests. Anyone who reads the book with an open mind cannot help but catch the energy of change which Maser communicates so well. This book is a source of information which the reader can consult over and over again in the process of working for positive redirection in our current degrading forestry practices.

Maser's book should be a required text for all forestry, ecology and economics students in our universities. Further, I would recommend that every registered professional forester in this province read this book and seriously think about its message. I agree with Chris Maser that we are running out of time, and I also agree that we have the creativity and the techniques to make the necessary change. All that is lacking is the will to implement them. □

PHOTO BY LYNN THOMPSON

Planting Fantasy

Clear water running
singing still.
From deep green glens
out into bright sun,
shining on brittle grey wood.
We drink from you still, with visions
of your beauty once again embraced
by the shade of the trees:
we plant.
Coloured ribbons waving:
signs for years hence of the roving band
come to save face for the silence slashed
into the deep green glens
that watch
silent still.

Lynn Thompson
May 24, 1987
Kimsquit, B.C.

GITKSAN WET'SUWET'EN

by CALVIN WOIDA

Can our forests be protected? That's what the largest land title action in Canadian history is about. Since October 23, 1984, fifty-four Gitksan (People of the Misty River) and Wet'suwet'en (People of the Lower River) hereditary chiefs have been involved in a land title action against the B.C. government.

The Gitksan-Wet'suwet'en have never voluntarily ceded title to their lands. They are not asking the courts to give them ownership and jurisdiction – this already exists. A favourable decision from the courts would simply provide them with the legal sanction to enforce their rights.

The idea of aboriginal title is based on original occupation of the land and continued use of its resources. Unlike previous native land claim actions, the Gitksan-Wet'suwet'en are not asking for compensation or special privileges such as extended hunting and fishing rights. Instead, they are attempting to force all levels of government to recognize the existence of native laws and institutions. They are making a clear political statement: "Our laws are incompatible with those of any government. We have held this land for thousands of years, our livelihood is derived from it. Therefore, our laws and our institutions must prevail."

While the court action proceeds, a different form of action is being carried out on the land. The Gitksan-Wet'suwet'en continue to demonstrate their rights through blockades and other forms of non-violent direct action. An example of this was the recent blockade of Sam Greene Creek. Westar Timber attempted to gain access to a large area of untouched wilderness by building a bridge across the Babine River. The proposed bridge would have allowed Westar to clear-cut the area, destroying the hunting and trapping grounds upon which the native people depend.

Gitksan-Wet'suwet'en laws and institutions determine how the land is used and its resources managed. They define how people relate to each other and to the plants, animals and fish within their territory. The emphasis is on sustaining rather than exploiting the land.

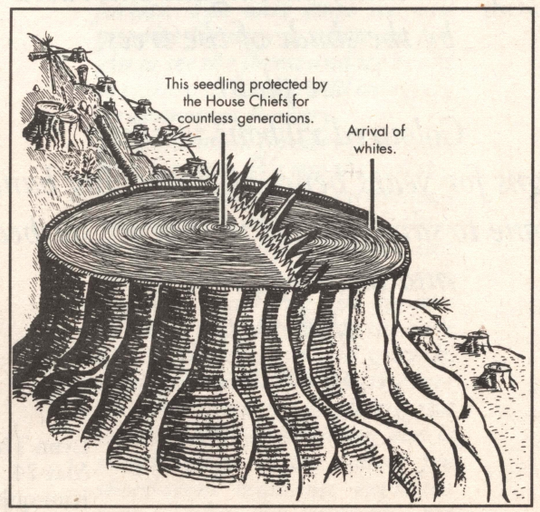
The main political and economic unit of the Gitksan-Wet'suwet'en is the "House". There are 100 or so Houses, each having a territory managed by a High Chief. All members of a House belong to the same Clan and have historic links to other Clan members. House members have rights and responsibilities regarding hunting, fishing and picking berries. The House Chiefs see to the allocation of these resources among House members. According to Neil Sterritt, former president of the Tribal Council, Gitksan-Wet'suwet'en law maintains that the land is "held in trust for future generations and its productivity must be maintained".

We can all learn from a society whose traditions are rooted in respect for the land and its resources, a society that views all human, animal and plant life as interconnected. When we abuse the land we are in fact abusing ourselves.

The land management system of the Gitksan-Wet'suwet'en stands in sharp contrast to Westar's road to ecological catastrophe. By supporting and learning from a people who have lived in harmony with their environment for thousands of years we may very well save ourselves in the process. □

To give to the Gitksan-Wet'suwet'en legal fund, and for further information, please contact:
Office of the Gitksan-Wet'suwet'en Chiefs,
Box 229, Hazelton,
B.C., V0J 1YO
Tel. (604) 842-6511

***Calvin Woida** is a political activist and bus driver involved in anti-apartheid and native support work.*



GRAPHIC BY DON MONET

WEASEL WORDS

by JOHN MASSEY

Sometimes it seems that the violence which the resource industries do to our lands and forests is matched only by that which they do to our mother tongue.

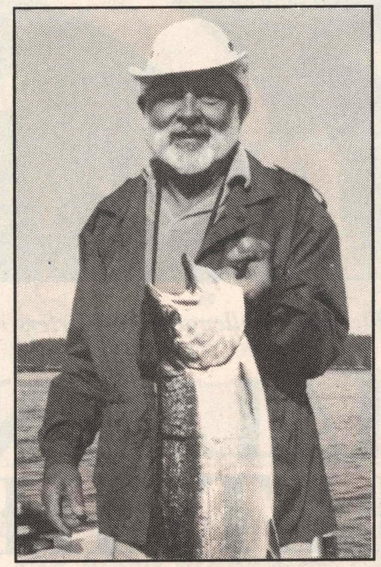
If, as they claim, the men in charge of strip mining and clear-cut logging feel no sense of guilt for what they do, then why do they use so many weasel words when explaining their operations?

Strip miners, for example, will tell you that their first task when starting giant excavations for coal or minerals is to remove the "overburden". It sounds like something which has got in the way, useless and obstructive, and we should all be grateful when someone has taken the trouble to remove it. But we wouldn't feel that way if they used the real word for what has been stripped away: topsoil.

The word "topsoil" carries with it connotations of growth, fertility and fecundity – and strip miners don't want you to think they are interfering with that. So they do not scar, and ravage, and desecrate the earth, turning it into a wasteland; they merely "remove the overburden".

But perhaps the most deceptive of all the weasel word practices is the forest product companies' continual use of the words "harvest" and "renewal".

Almost always, industry advertising and promotional material is replete with moody shots of mature stands of Douglas fir – perhaps the most moving and majestic of the coast rain forest giants – and the copy will inevitably talk about "harvest" and "renewal". Not reforestation, you will note, but "renewal".



John Massey: One of British Columbia's original environmentalists.

As was pointed out in one promotional piece, the Douglas fir is the largest native tree in Canada, frequently growing to 200 feet, while some individual trees have reached 300 feet with a diameter, at the base, of 15 feet.

What is seldom mentioned however, is how long it takes these trees to achieve this size – several hundred years.

To cut down trees that are several hundred years old and replace them with seedlings which are destined to be cut again in 70 to 90 years, is not an act of harvest but of desecration. In this context, even the most gullible reader must question the validity of the word "renewal".

Under present forest management practices, no mature stand of Douglas fir or cedar will ever be ***renewed***. Once it is cut, it is gone – and it will never be replaced. A new growth of little trees will take its place, that's true. But ***they*** will be cut down long before they reach maturity; they will never replace what has gone.

Harvest is, above all things, a seasonal event. People understand and live by seasons. Heat and cold, wind and rain, sunshine and fog all have their place in the constant cycle of the seasons. Harvest time comes when the high heat of summer is past. It comes after the seeded crops have absorbed the rain from the sky, the nutrients from the soil, and have ripened under the sun.

Harvest-time rites and rituals are deeply embedded in both religion and folklore. For many it is a special time of worship, a time to give thanks. It is celebrated many times during an average person's lifetime. An act of cutting down old growth forests, which cannot be replaced within the lifetime of many generations, is not harvesting.

When a particularly venerable stand is about to be knocked down the industry describes the trees as "overmature". The way they tell it, the trees are too old for their own good – are dying anyway – and it is really an act of mercy to cut them down.

Someone once pointed out to the late Roderick Haig-Brown of Campbell River that the very old cedar which stood in his garden was dying – and asked him why he did not have it cut down.

He replied that it was a constant and chastening reminder of the ephemeral mortality of man. True, the cedar was dying. But, you see, it had been dying since long before he was born and would still be dying long after he was gone – and it would also be providing shade for his grandchildren. □

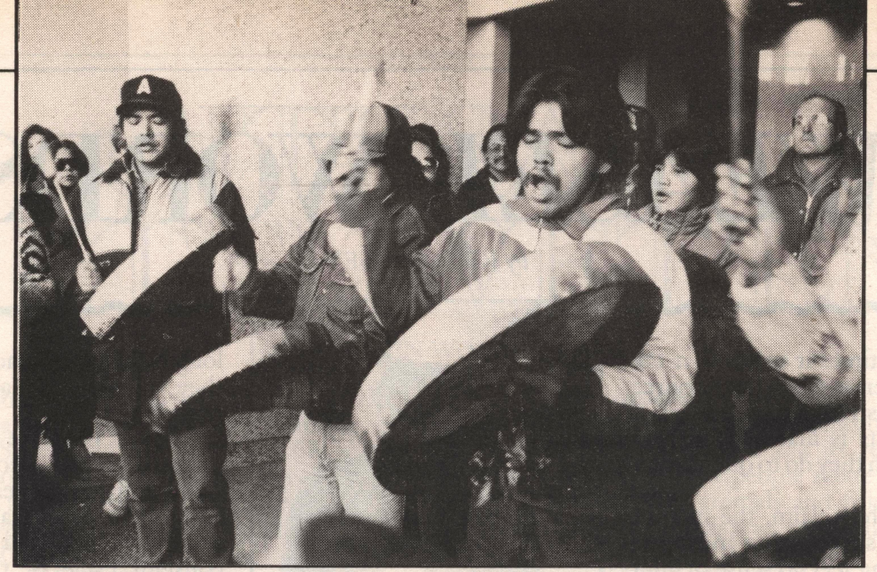


PHOTO BY BILL SCHMALZ

In front of Fletcher Challenge headquarters in Vancouver.

CHALLENGE FLETCHER CHALLENGE

by DAVID HARMS

IT'S THE YEAR 1999. B.C.'S FORESTS ARE DISAPPEARING AND WE CAN'T AFFORD TO STOP IT FROM HAPPENING. IS THIS FICTION?

Let's hope so. But with the passage of Bill 28 the B.C. government has embarked on a policy of concentrating control of our forests in the hands of a few multinational companies.

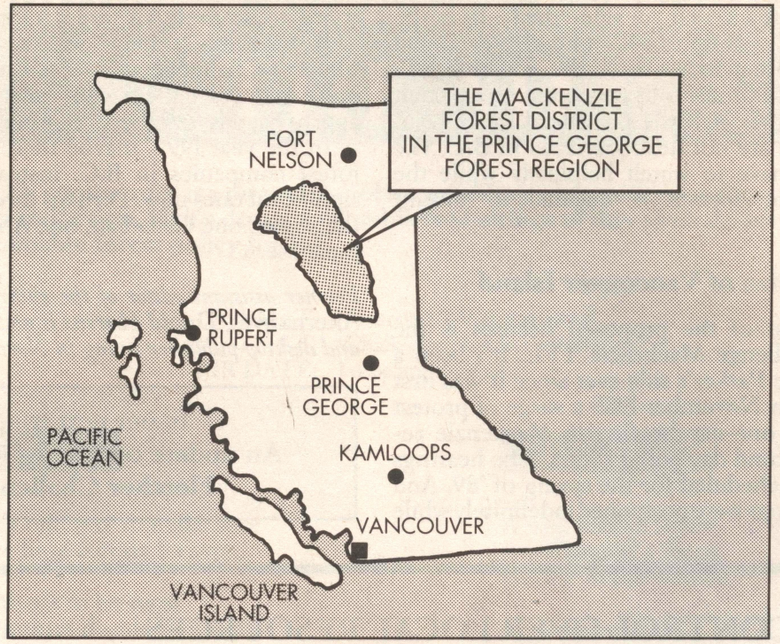
Forests Minister Dave Parker has announced plans to increase the number of privately managed Tree Farm Licences (TFLs) from 27% to 67% of all timber cut in the province.

The big boys take over?

By moving more lands from government-managed Forest Licences into TFLs, Parker wants to give the industry "greater opportunities and more responsibility." Secure access to timber is meant to encourage management of the resource for the long term and ensure that forest companies can find financing more easily.

However, if large areas of the province are turned over to a few major corporate groups, only a handful of people will be making those management decisions. They will not live in the areas they log. Many of them will not even live in the province. Can we expect them to understand, let alone respect, the many concerns British Columbians have about logging practices?

Once given virtual ownership of a TFL, forest companies will be able to block any proposals for parklands, wilderness areas, local control of logging, or native land claim settlements with demands for compensation. If South Moresby is a foretaste of what those demands will be, we will not be able to afford them. Western Forest Products asked for $150 million in compensation for trees



15-million-acres of British Columbia are on the block right now. The proposed Tree Farm License is twice the size of Vancouver Island.

THE FOUR GIANTS

Four corporate groups now dominate the B.C. Forest industry:

- The Bentley-Price group controls 4.4 million cubic metres of annual cut.
- Mead-Scott, 10.7 million cubic metres.
- Bronfmann-Reichmann-Desmarais, 13 million cubic metres.
- Sauder-Champion-Ketcham-Fletcher, 16.5 million cubic metres.

These four groups control 60% of the B.C. timber cut.

They are not headquartered in B.C.

preserved in a national park. Based on that figure, the forest companies could value the lands in the proposed TFLs at up to $42 billion.

The prime beneficiaries of the government's policy shift will be the four corporate groups that now control over half the provincial timber cut. These groups are not headquartered in B.C. We may indeed have to watch helplessly while the future of our forests is decided in distant boardrooms.

Twice the size of Vancouver Island

The largest of the proposed licenses is the Fletcher Challenge Mackenzie TFL. It's been a thorn in Dave Parker's side ever since it was first announced. In November 1988 a surge of protest just before a one-day hearing in Mackenzie resulted in a second day being added. The hearings were then rescheduled for the spring of '89. And then the hearings were postponed indefinitely while Minister Parker travelled around the province trying to promote his forest policies.

If Parker's strategy works, New Zealand's Fletcher Challenge will get a Tree Farm Licence more than twice the size of Vancouver Island (and approximately 1/4 the size of New Zealand).

In the year 1999, maybe there'll only be three forest companies in B.C. instead of the 45-50 significant ones now. Perhaps three giants will run the show...one Canadian, one American, and one Japanese. □

Former assistant editor of the environmental journal Alternatives, ***David Harms*** *is now an editor, writer and desktop publisher living in North Vancouver.*

In our next issue:
An update on the fight to stop Fletcher Challenge.

LOCAL CONTROL OVER LOCAL RESOURCES

Our present system of forest management has its shortcomings. Although it generates a great deal of wealth for the province, foreign ownership siphons away a lot of this wealth and diminishes local control over the resource. By allowing overcutting and inadequate replanting we subsidize the industry with trees "borrowed" from the future. We cannot continue to manage our forests this way. But are there alternatives?

Community Tree Farm Licences

If it's true that the people who live in or near a forest are the most likely to manage it wisely, then Community Tree Farm Licences (C-TFLs) may be the way of the future.

The Municipality of Mission has had a small C-TFL (less than 9000 hectares) since 1958. Their tree farm employs 40 full-time workers, and has, over its 30 year life brought the municipality an average annual income of $26,000. In 1988 the operation injected over $500,000 into the local Mission economy.

Perhaps the greatest advantage of a C-TFL over a TFL is the opportunity for people to become involved in the care of their own environment. For example, some logging is planned in a watershed which has supplied clean, untreated water to the community for twenty years. In a C-TFL situation the conflicting priorities will be weighed by the people whose lives are directly affected by it. Logging practices will be chosen to benefit the local economy and to ensure that other considerations, such as recreation, fisheries, wildlife and tourism, are also respected. That's not always possible when the licensee is a large corporation.

Forester Fred Marshall has suggested that about 25% of BC's Annual Allowable Cut be distributed in Community Tree Farm Licences (the large forest companies would have their share reduced from the 87% proposed by Dave Parker to 50%). This could be done under the same legislation which has given the Municipality of Mission its licence. Fred Marshall believes that such a move would help stabilize local economies and increase the health of the forests. It might also be a useful tool for resolving environmental conflicts in areas such as the Stein Valley and Meares Island.

Can community tree farms survive in an industry dominated by corporate giants? Given some provisions, the answer is yes. Viability depends on a number of factors, including the quality of the existing timber supply, whether processing facilities already exist, proximity to markets, and the effect of terrain on the cost of harvesting. In fact, favourable conditions exist in many parts of the province.

Fred Marshall's plan envisions about half of our forest areas under corporate control. Other areas could thrive under local control. If his vision takes hold then C-TFLs could become the cutting edge of a sustainable forestry policy for British Columbia.

Challenge Fletcher Challenge
THE AD

A well-placed TV commercial is a powerful tool for prodding corporations and governments into new awareness and action. Half a dozen well publicized airings of this ad could act as the catalyst towards a sustainable forest policy for B.C.

FORMAT: 15-second TV commercial
TITLE: "Challenge Fletcher Challenge"
AIR DATE: To be announced.

AUDIO

There's one way to make sure that we have forests forever...

...and that's to let ***local*** communities decide how local forests are managed...

Let's have ***community*** as well as corporate tree farm licences...

VISUALS

A well known figure is walking in a forest talking to the camera.

He walks closer ...

a
message from
STEIN WILDERNESS ALLIANCE
(and other major contributors)

REJECTED BY CBC

$1,200 will cover production costs for this ad and another $250 will buy 15-seconds of TV time. Individuals and organizations willing to participate please call us at (604) 294-0363 or send in this coupon:

ADBUSTERS

YES... I want to see **"Challenge Fletcher Challenge"** broadcast on CTV/CBC*

My name is: _____

My address is: _____

_____ Post Code: _____

My telephone number is: _____

I would be willing to:

- ☐ Contribute funds (approximate amount $_____)
- ☐ Do some fundraising at my workplace/group/etc.
- ☐ Help out during the shooting/production
- ☐ Support the efforts to overturn the CBC rejection of this ad
- ☐ Other volunteer work

* The CBC thinks this ad is too "controversial", but CTV has accepted it. It is now in production at THE MEDIA FOUNDATION.

Cut out and mail this coupon to: THE MEDIA FOUNDATION,
1381 Howard Ave., Burnaby, British Columbia, V5B 3S2, Canada.

BECOME A MEDIA STRATEGIST

Tired of mindless messages promoting consumption?

Annoyed with sexist ads in magazines and on TV?

Angry about the 350,000 TV spots your children absorb before high school graduation?

Then join us in redefining the $100-billion ad game and the way 12 minutes every hour of our television time is used.

ADBUSTERS QUARTERLY
The Magazine of Media and Environmental Strategies

☐ Please send me one year (4 issues) of **ADBUSTERS QUARTERLY** for $16 Cdn.($20 U.S. and overseas). Institutions please send $32 Cdn.($40 U.S. and overseas).

☐ Please send me _____extra copies of this premiere issue at $4 per copy ($5 U.S. and overseas).

☐ I would also like to become a founding member of THE MEDIA FOUNDATION, the non-profit society dedicated to redefining the way television time is used. I donate $_____ towards this cause. (Receipts will be sent for donations over $25. Tax-free number pending). I understand that my money will be used to produce and broadcast the alternative television messages featured in **ADBUSTERS QUARTERLY**.

$ _____ Payment enclosed ☐ Bill me later

Name _____

Address _____

City _____ Prov./State _____

Country _____ Zip/Post Code _____

Make cheque or money order payable to THE MEDIA FOUNDATION, 1381 Howard Avenue, Burnaby, British Columbia, V5B 3S2, Canada.

Join THE MEDIA FOUNDATION in putting alternative TV messages on the air!

MONEY TALKS

The BC Council of Forest Industries spent $2 million on its "Forests Forever" campaign. MacMillan Bloedel is spending another $2 million promoting its "sound forest stewardship and reforestation programs".

MacBlo's advertising budget includes a series of full page ads in the Vancouver Sun at $10,000 a pop.

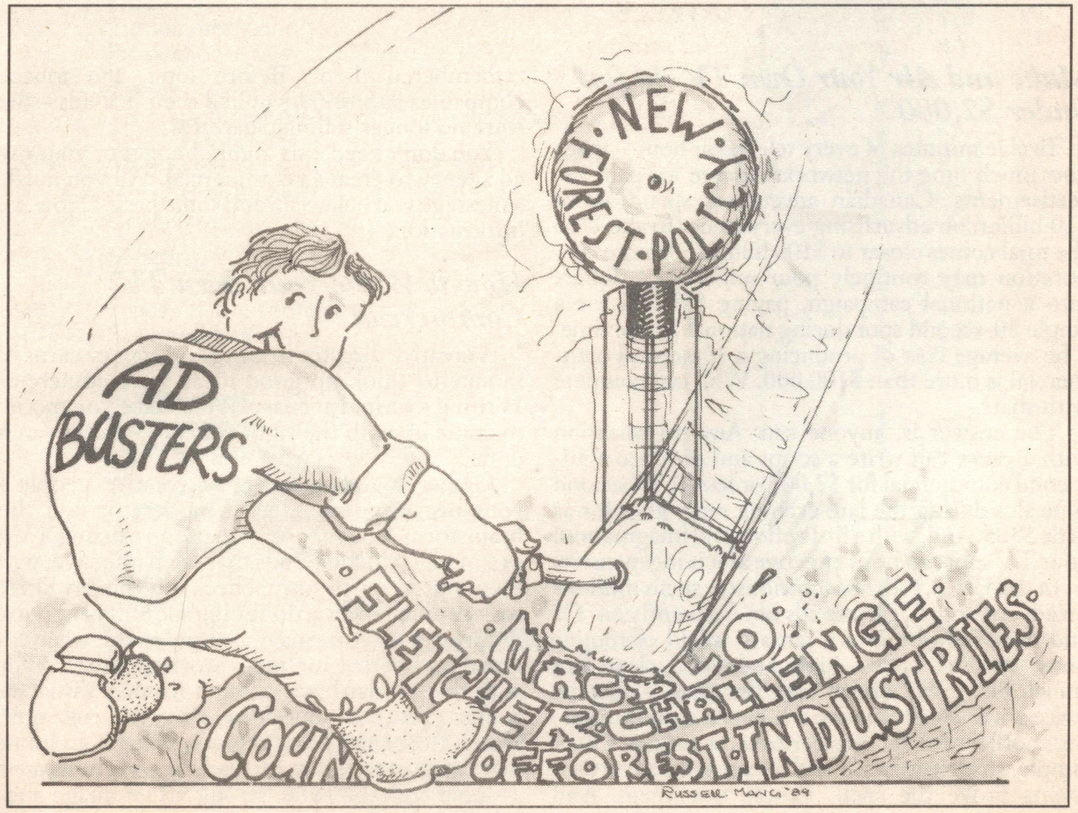
The overall industry strategy for winning the hearts and minds of British Columbians includes educational displays at shopping malls, life-size posters at bus stops, ads inside the buses and a "Forests Forever" supplement to most households in the province. There is even a $3,000 prize for high school students with the best essays on the theme: Why Clearcut Logging Is Beneficial for British Columbia.

The industry has developed an educational package for BC classrooms called FOREM (Forest Education Modules) to "help secondary teachers and students understand our forest resources, the forest industry and what they mean to our province." The package contains 20 modules and a 20-minute video presentation, and is available free of charge.

Also included in the industry PR budget is financial support for some of the local citizens groups springing up across the province... they call themselves SHARE THE STEIN, SHARE OUR FORESTS, SHARE OUR RESOURCES and they, like the forest industry, fight for "wise and multiple use of BC's resources."

These are nervous times in the PR wars. Can MacBlo even count on the hearts and minds of its shareholders? For its March 30 shareholder's general meeting, an order went out to the local PR industry for a multi-projector slide presentation... "something fast paced, something with pizzaz, something to make the shareholders feel proud, to get a standing ovation." The MacBlo order said "We're looking for the best bang for the buck." The budget for the ten-minute slide presentation: $100,000.

– KALEVI POEG –



The MEDIA Strategist

DO-IT-YOURSELF MANUAL

Make and Air Your Own TV Ad for under $2,000

Twelve minutes of every television hour – that's how much time the networks reserve for paid advertisements. Canadian advertisers spend about $10 billion on advertising every year. (In the U.S. the total comes closer to $100 billion.) A large corporation may routinely pour millions of dollars into a national campaign, paying $50,000 for a single 30-second spot during national prime time. The average cost of producing a 30-second commercial is more than $100,000. Who can compete with that?

The answer is, anyone can. Any organization with a cause can write a script and produce a 30-second commercial for $2,000 or less. A 30-second time slot during the late evening news goes for as little $385. And, with a little effort and imagination, your TV spot can be as effective as it is inexpensive.

In the 1970s, the tobacco industry spent millions on advertising. Cigarette ads ran frequently on TV and drew viewers into a fantasy world of mountains, streams, sports idols and good clean fun (much like today's beer ads). But then – once or twice a week – alternative ads began communicating another message: cigarettes cause cancer. These simple, straightforward and inexpensive advertisements broke the spell. People saw them. And remembered them. Before long, the tobacco companies ***voluntarily*** pulled their TV ads – they were no longer selling cigarettes.

You don't need a six-figure budget or your own ad agency to create a commercial. All you need is a message you believe in and some basic "How To" information.

How to Write Your Own TV Commercial

A creative director in a large ad agency earns big money to think up good ideas for commercials. Writing a script isn't easy. It may take you months to come up with the right concept – but it can be done.

Gather together the most creative people in your organization. Elect a moderator and then brainstorm. You may want to use an existing TV ad as a model (videotape ads that seem effective; write them out in script form; check out the Art Director's Annuals of award winning spots in your public library). Television is most powerful when the visual and verbal messages work together. Work with the standard two-column format: Visual and Audio. Try out your ideas on your colleagues. When the concept is right, you will get an immediate response. If you can reduce your message to a single concept – one strong visual image and a powerful slogan – the hardest part is done.

Avoid expensive ideas that require feature film techniques. A beer commercial set in a crowded pub, for example, involves substantial production costs. The simplest ideas are almost always the best. A spokesperson speaking directly to the camera in an appropriate setting. A single image that slowly unfolds with strong narration. One successful anti-smoking ad consisted of a close-up of two fingers holding a cigarette and slowly lifting it to a pair of lips. A concept that simple could be filmed in someone's basement.

You don't need to be "slick" – "slickness" is often a mask for insincerity. You don't need "hype" – "hype" costs money. The ***truth*** is your best tactic – an honest and sincere presentation of your position.

How to Produce Your Own TV Spot

You have a strong concept. Everyone in your organization has read the rough script and given you positive feedback. You have volunteers enthusiastic about getting it produced and aired. Now is the time to get assistance from a professional, someone who can guide you through the production process.

Production costs have destroyed more than one advertising budget. A professional director may charge $7,000 for a one-day shoot. Lighting and sound equipment may run as high as $3,600. And 30 seconds of original music can break the bank at $12,000. It's no wonder major corporations fork over $100,000 for the production of a single commercial. But there are many alternatives to the typical ad-agency route.

PRODUCTION BUDGET FOR A 30 SECOND TV COMMERCIAL

Here is how an ad agency budgets a typical 30-second TV spot. Only a tiny fraction of these costs will actually be incurred by a producer with a compelling environmental or social cause.

Personnel	
Director (1-day shoot)	$ 7,000
Cameraperson (1-day shoot)	$ 2,750
Producer	$ 1,700
Production Manager	$ 1,100
Production Assistants	$ 900
Crew	
15 crew members for one 10-hour shoot.	$ 5,050
Set Designer	$ 1,200
Prop Buyer	$ 1,850
Wardrobe Buyer	$ 1,200
Casting	$ 2,000
Staging	
Studio rental.	$ 5,500
Props for a 1-room set.	$ 3,400
Set construction	$ 7,000
Wardrobe for 4 people	$ 1,750
Equipment	
1 day camera rental	$ 1,600
Lighting, grip and sound equipment.	$ 3,600
Film and Laboratory Costs	
3,500 feet film, process and print.	$ 3,500
Post Production	
Editor	$ 2,200
Laboratory, sound studio, misc..	$ 6,650
Production House Mark Up (20% of quote)	$11,990
Talent	$ 7,188
Music	$12,810
Miscellaneous	$ 8,450
Ad Agency Commission	$17,718
TOTAL PRODUCTION COST	$118,106

Cutting costs

Most production studios and labs offer reduced rates to environmental and non-profit groups. Many professional directors, camerapersons, soundpersons, narrators, actors and musicians will donate their time to causes they believe in. Even Kodak or Fuji film may be available at a nominal cost.

Use the telephone. In Western Canada, *The Reel West Directory* has an exhaustive list of local film and video professionals. Other resources to consider are film and video schools. A graduating student may take on your commercial as his or her first big project and give you the expertise of a trained director ready to take on the world.

The director is the one professional you can't do without. You or someone in your organization can do all the telephone-calling, people-organizing and project-managing, but only an experienced director can make your script come alive. He or she can suggest narration changes, music, lighting techniques, animation, live talent — all the elements that turn a script into a powerful commercial with impact. The director may also guide you to a production house willing to provide time and space at nominal cost. Above all, choose a director who believes in your cause.

Don't skimp on vital equipment and production values. Keep your technical standards high. All television stations have minimum broadcast requirements, and you don't want to be turned down because your spot is technically inferior.

REACHING FOR 'THE TRUTH'

A 30-second TV commercial can cost half a million dollars to produce and $50,000 every time it's aired.

Advertising works so well that it's logical for large companies to spend millions of dollars on it every year. Here is what it costs to climb "the ladder of truth".

CBC TV 30-second spot (B.C. Region, late local news)	$385
VANCOUVER SUN one-page ad	$10,000
CBC TV 30-second spot(Canada national prime time)	up to $11,000
CHATELAINE one-page ad	$21,395
NEWSWEEK one-page ad	$25,000
TIME one-page ad	$77,000
READERS DIGEST one-page ad	$95,700
NBC TV 30-second spot (U.S. national primetime)	up to $100,000
NATIONAL GEOGRAPHIC one-page ad	$121,000

How to Buy TV Time

A large corporation lets its ad agency oversee production and buy television time. They deal with the TV broadcasters, deciding where, when and how often to air a commercial to hit the right target audience. In theory, however, anyone with a knowledge of who the target audience is, and the cash-in-hand can buy 15 or 30 second spots of television time. It's not much different than buying any product direct from a wholesaler.

Call a television station and ask for the sales rep. He or she may be more accustomed to working with ad agencies that purchase whole blocks of 30-second spots, but you have every right to buy just one 15- or 30-second time slot. Gather information from all the stations in your area. Compare their rates, times and advertising standards – what they will and will not allow on the air. Most stations will have an advertising standards codebook. Read it and ask your sales rep to explain the details.

The sales rep will also show you a rate card that lists all the shows, breaks down their audiences by age and sex, and quotes prices for each program and time slot. Give some careful thought to where and when you want to run your commercial. News program audiences are often the most concerned about social and environmental issues. You may not be able to afford 30 seconds during the 6 o'clock news — CBC (BC Region) charges up to $1,000 for that time slot on weekdays — but you may reach the audience you want during the late evening news. In British Columbia 30 seconds on the CBC late local news (right after The Journal) costs as little as $385 and reaches as many as 70,000 viewers.

CBC RATE CARD

Buying time on CBC (B.C. Region) can cost as little as $20 and as much as $2,500 for a 30 second spot. For official information on CBC rates contact a sales representative (604) 662-6612 (for B.C. Region) or (416) 975-7267 (for national rates).

Here is a sample of what you can expect to pay for 30-seconds:

B.C. Region Rates:

$20 – Early morning or after midnight
$120 to $160 – Video Hits 5.00 pm
$124 to $190 – Danger Bay 7.30 pm
$180 to $420 – Pacific Report 7.00 pm
$366 to $520 – Kate and Allie 5.30 pm
$385 to $535 – Late Local News 11.00 pm
$505 to $1010 – 6.00 pm News
Up to $2500 – Golden Girls or Dallas

National Rates:

$4190 to $5000 – Nature of Things
$5465 to $7350 – Degrassi High
$5465 to $7350 – Fifth Estate
$11,125 – The Journal

The Moment of Truth

When you show your final script to the station, one of two things will happen: a "Yes" or a "No". If the station agrees to air your message, publicize the event. Draw as much attention to it as you can. Send letters and press releases to local papers, radio stations, and all the groups and organizations that may be interested in your cause. You are doing something usually done only by large corporations, so people will be interested.

If one station turns you down, try another. Policy differs from station to station. But if a major network refuses to sell you air time, publicize ***that***. Most North Americans believe in a free marketplace and will not view kindly a network that refuses to sell you air time. By challenging the station that refuses to sell you air time you may end up communicating your message to even more people. (ADBUSTERS will further address this avenue of action in later issues.)

The Battle for a Free Marketplace of TV Advertising

Theoretically, anyone who can pay for TV advertising time can air a commercial; but the networks do impose certain standards on advertisers. In Canada and the U.S., any commercial deemed "controversial" by a broadcaster can be kept off the air. Page 2 of the CBC advertising standards codebook, for example, states that "CBC does not permit advertisers to buy time for the broadcast of controversial material."

The problem with television advertising standards is that the definition of "controversial" differs from station to station and issue to issue. For example, the CBC has rejected all of the five ads featured in this issue , but the Telecaster Committee of Canada (the advertising standards watchdog for CTV and other private broadcasters in Canada) has agreed to run them.

Alternative advertisers speaking for an environmental cause or a social issue or against a multi-million dollar corporate ad campaign are easily labelled "controversial." Now is the time to challenge the industry on that score.

Fight for your right to get on the air. Battle it out from station to station if you have to. The television commercial, perhaps the most powerful communication tool ever invented, should be available to everyone.

Public Service Announcements

The traditional advertising vehicle for non-profit organizations has been the public service announcement (PSA). In Canada, the law requires television stations to air a certain number of free PSAs every day. (The U.S. used to require stations to air PSAs, but now the practice is voluntary. Most stations have continued to air them as "filler" between paid advertisements.)

The great advantage of PSAs is that the airtime is free. They do cost you some of your control, however, since the station decides when, where, and how often to air them, and of course, "controversial" messages are usually weeded out.

Opportunities also exist to have PSAs produced for little cost. The Emily Carr Film School in Vancouver takes on as many as 10 PSA projects per year. They give students the chance to work with real clients, budgets, schedules and communication problems.

ADBUSTERS will explore the PSA route further in upcoming issues.

The Golden Bighorn Awards

Mainstream advertising hands out the Cleos. Now THE MEDIA FOUNDATION announces the GOLDEN BIGHORN AWARDS: $250 prizes given to the best 15-or 30-second scripts in the following categories:

1. **Environmental:** Messages that promote environmental awareness.
2. **Media:** Messages that promote media literacy.
3. **Children:** Messages that help to re-define children's advertising.
4. **Political:** Messages that help to re-define the way television is used during elections.
5. **Anti-ads:** Messages that counter misleading corporate, industry or government public relations campaigns.

The award-winning scripts will be featured in ADBUSTERS QUARTERLY and produced and broadcast by THE MEDIA FOUNDATION. Eventually we hope to produce a one-hour TV special featuring the best of alternative advertising.

Send your scripts to:
Golden Bighorn Awards,
ADBUSTERS MEDIA FOUNDATION,
1381 Howard Avenue,
Burnaby, British Columbia, V5B 3S2
Canada

The HOW-TO section of ADBUSTERS QUARTERLY will be expanded in future issues into a clearing house of ideas, issues and media techniques. Please send in your letters and share with us your causes, needs and experiences.

Options

We who live in North America absorb almost one hour of TV ads daily (12 minutes for each viewing hour) in addition to the countless other ads in magazines, newspapers, and on radio. Add to that the steady barrage of flyers, junk mail and telephone solicitation aimed at our homes and you have a level of mental pollution unprecedented in history.

Once it's recognized as a mental health hazard, advertising may grow into one of the major social issues of the '90s. Here are some of the wide-ranging options that media experts have come up with for dealing with the problem:

Ban Advertising Completely. In many countries, governments exert almost total control over the media and have the power to eliminate advertising altogether.

Partially Ban Advertising. Some sociologists and media experts have suggested ways to limit advertising by regulating media access to the advertiser.

Create Public Spaces Free of Advertising. For example, remove all commercials from Saturday morning children's television. Or declare a particular section of a city free of billboards.

Dethrone Commercial TV. Some experts suggest finding a way to siphon off money from networks and advertisers (perhaps through a tax) and use it to support non-commercial public television.

Limit the All-pervasiveness of TV Ads. In Japan and some other countries, television commercials are grouped and aired at the same time – on the hour or on the half hour. This gives viewers the option of sitting through a series of ads or leaving the room.

None of these options is ideal, although each seeks to address the problem in some fashion. ADBUSTERS MEDIA FOUNDATION favors the following options that maintain a free marketplace of TV spots:

Alternative Ads. These can change the very nature of the advertising industry. They can be used to educate, raise issues and keep advertisers honest. Eventually they can re-define the way 12 minutes of every hour of our TV time is used.

Scrap Antiquated Advertising Standards. North American broadcasters have a long history of keeping alternative ads off the air. "Controversial" clauses (such as the one on page 2 of the CBC Advertising Standards Codebook – see page 9) have to be re-written to allow a free marketplace of TV spots to flourish.

Teach Media Literacy in Schools. Book literacy has long been a minimum requirement for getting by in our culture. Visual and media literacy have now also become imperative. Critical media skills are not educational frills, they should be seen as a basic necessity and taught in our schools from an early age.

Network With Us:

THE MEDIA FOUNDATION
invites you to join the

Media User's Network

a working tool for individuals and groups who want to use advertising for environmental and social change.

YES, I am interested in creating media strategies to promote my cause.

Here is a brief description of the cause I/we believe in:

_____

_____

_____

_____

_____

(Please use additional page for details)

We are interested in:

- ❑ Having a 15/30 second TV message broadcast on CBC/CTV
- ❑ Having a newspaper or magazine ad published
- ❑ Having an article and/or a 15/30 second script on our cause featured in ADBUSTERS *Quarterly*
- ❑ Networking with other individuals/groups who are using media for environmental/social change
- ❑ Consulting with someone from THE MEDIA FOUNDATION

If our cause is to be featured in ADBUSTERS *Quarterly* and/or produced as a TV spot, I/we would be willing to:

- ❑ Write an article for ADBUSTERS *Quarterly*
- ❑ Supply research materials
- ❑ Supply photographs/illustrations/cartoons
- ❑ Contribute funds for the production of the TV spot (approximate amount $_____)
- ❑ Contribute funds for broadcasting the TV spot (approximate amount $_____)
- ❑ Contribute volunteer work
- ❑ Contribute in other ways

Name: _____

Address: _____

_____

Zip/Post Code: _____ Phone: _____

Cut out and mail this coupon to: THE MEDIA FOUNDATION,1381 Howard Avenue,
Burnaby, British Columbia, Canada V5B 3S2
Tel. (604) 294-0363

Strategic PERSPECTIVES

BREAKING THE COVENANT

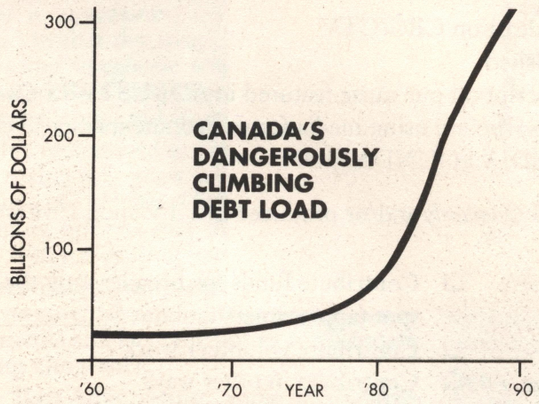
Will our children forgive us?

Canada is the world's second biggest debtor nation after the United States (yes, we are ahead of Mexico and Brazil). Yet we continue to party, in exchange for accepting a serious recession spread out over the rest of time. We're $320 billion in debt now and this number will continue growing for years to come despite all the federal budget hoopla about reducing it. What our government is actually doing is reducing the ***rate of growth*** of the debt ... ***not*** the debt itself.

By playing political and PR games with our national debt we are breaking a covenant with our children and generations still unborn. For centuries people have lived by the rule of zero deficit and felt its rightness. Now we shake our heads at the mounting deficits as if they were acts of God instead of our own short-sightedness.

Four hundred years ago Montaigne wrote, "I think it is both cruel and unjust not to admit our children to a share and partnership in our property. We ought to retrench and restrict our comforts to provide for theirs, since it is to this end we have begotten them." □

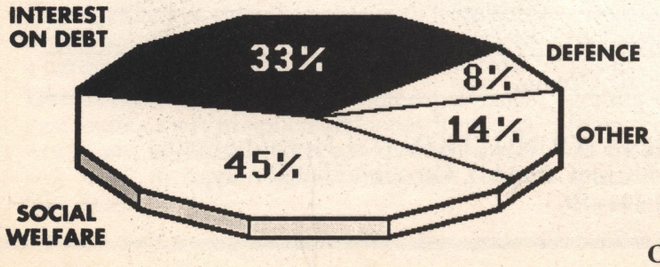
– C.S. ISHIKAWA –

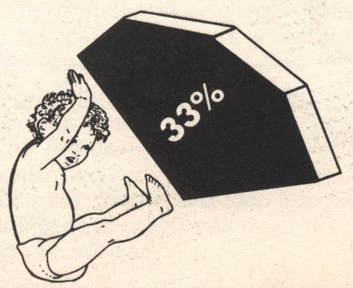


YEAR	NET DEBT
1980	72 billion
1981	85 billion
1982	100 billion
1983	128 billion
1984	160 billion
1985	199 billion
1986	233 billion
1987	264 billion
1988	292 billion
1989	320 billion

A large and growing budget deficit is a sign of a nation's inability to cope.

Our Children's Tax Dollar (1989)





Our children's heritage: a heavy burden of debt.

$300-Billion in the Red THE AD

Canada is one of the richest countries on earth. It's also over 300 billion dollars in the red. The absurdity of affluent people passing their debts on to future generations is the punchline of this ad.

FORMAT: 30-second TV commercial
TITLE: "$300-Billion in the Red"
AIR DATE: To be announced.

AUDIO

For 20 years we've been on the biggest spending binge the world has ever known...

Borrowing has become a way of life, for ourselves and for our governments...

Canada is now over ***300 billion dollars*** in the red...

One third or more of our children's tax dollar will go just to pay off the interest...

Will they ever forgive us...

VISUALS

Stock exchange frenzy...
Consumption roller coaster ride...

The good life...
Fancy restaurants...
Fancy cars/latest fashions
Made in Japan...
Chargex click click...

CUT TO: Parliament house.

CLOSE UP: Maple leaf in autumn rain

Words appear over children playing:
WILL THEY EVER FORGIVE US ?

a message from
THE MEDIA FOUNDATION
(and other major contributors)

REJECTED BY CBC

$2,000 will cover the production costs for this ad and another $385 will buy 30-seconds of TV time. Individuals and organizations willing to participate please call us at (604) 294-0363 or send in this coupon:

ADBUSTERS

YES... I want to see **"$300-Billion in the Red"** broadcast on CTV/CBC*

My name is: _____

My address is: _____

_____ Post Code: _____

My telephone number is: _____

I would be willing to:

☐ Contribute funds (approximate amount $_____)
☐ Do some fundraising at my workplace/group/etc.
☐ Help out during the shooting/production
☐ Support the efforts to overturn the CBC rejection of this ad
☐ Other volunteer work

* The CBC thinks this ad is too "controversial", but CTV has accepted it. It is now in production at THE MEDIA FOUNDATION.

Cut out and mail this coupon to: THE MEDIA FOUNDATION,
1381 Howard Ave., Burnaby, British Columbia, V5B 3S2, Canada.

Loren Wilkinson, "in his element".

PORT HARDY MEDITATIONS

by LOREN WILKINSON

On a clear, cold day not long ago I flew to Port Hardy, near the north end of Vancouver Island. From the east side of the plane I could see far up the inlets that penetrate the coastal range: Sechelt, Jervis, Bute - all the way to the great glaciers that descend from peaks like Waddington, B.C.'s highest and most inaccessible. From the west side (on such a flight, deciding where to sit is a major trauma) I could see much closer peaks, forests and long lakes all the way across to the beaches on the west side of Vancouver Island.

But, of course, that's not all I saw. Vancouver Island has been heavily logged. Much of the logging is recent. All up the island as far as the eye can see, huge clearcuts mark the mountains. They march efficiently from tidewater to timberline. Sometimes the fallers have left a discrete fringe one or two trees thick beside beaches, lakes and streams. But, increasingly, treeless peaks look down on equally treeless slopes. The managers of these mountains seem committed to a policy of no logging above the treeline.

I was invited to Port Hardy to talk to a group of Christians about the relationship between Christian faith (I too am a Christian) and our use of creation. For a Christian in a town like Port Hardy, it is not a theoretical question. Logging, mining and fishing are the town's primary activities. But, in reality, their dependence on the surrounding creation for jobs is no more total than our own. We can wince at the scars of the clearcuts and copper mines, but we still buy 2x4s to frame up a room in the basement, and copper wire to bring it light.

Most of us in this part of the world love these lands and waters, and are disturbed to see their richness diminished. The problem is particularly acute for a Christian, especially a Christian involved in taking fish, trees or ore from Creation.

Christians cannot call this marvelous mix of living things merely "the environment". It is that, obviously, and we are slowly learning how delicate and supple it is, how complex and total is our entwinement with it.

Nor is it merely an evolutionary end-product, the latest local wrinkle in the cosmic flux. It is the product of a process. The study of its change through time and the attempt to understand the mechanisms of that evolution are valuable disciplines. But the very rigor of these disciplines, and the seriousness with which we take them, belie the assumption that the whole process is accidental and meaningless. The forests and waters of the B.C. coast (and we ourselves) are more than an evolutionary accident.

Nor are they "Nature" as though the earth were some vast but vaguely personal process, a sort of inarticulate Gaia-goddess coming to consciousness through us. Such an understanding, which steps back in time, to so-called "primitive" religions, is probably closer to the truth than calling the universe an accident, for it admits both mystery and meaning. But it suffers from the same problem as the strictly evolutionary explanation: its meaning is totally immanent, totally bound up with the process. The cosmos has been compared to a dance: it is an excellent comparison. But if there is nothing but the dance (with no beginning, no end, no place to stand outside the dance), that pattern too dissolves in emptiness.

No: the best description is not "environment", nor "nature", nor "evolutionary accident". It is ***creation***. We are ***creatures*** – fellow creatures with cedar, eagle, whale, algae; we share a life with them. Like it or not, we have a responsibility to both creation and the creator.

It is unfortunate that the word "creation" has been damaged in recent years by a narrow time frame, and by a machinist's view of the Creator. It is as though the planet (and the whole cosmos) had been tossed off one busy week a few thousand years ago, and left to run down while the Maker moved on to other things.

Modern physics reminds us not only that the universe does have a beginning, but also that the energies which sustain it are greater and stronger than we can imagine. Modern biology reminds us that creation is ongoing, an intricate process. Likewise, Christians affirm not only that "In the beginning God created the heavens and the earth" but also that, "you send forth your Spirit, and they [all things] are created."

It would be easier to worship a God who is simply transcendent, whose righteousness is supposed to lift us out of the Creation into a future heaven. Sometimes we Christians have erred in that direction, thinking that because through some mystery we share in God's transcendence, we have the right to use creation without concern for its own integrity. The ridge-to-ridge clearcuts of the coastal forests (often left unreforested) reflect such a belief in the transcendence of the human creature.

It would be easier, too, to worship a God who is simply immanent, who is another name for nature, part of the process. In reaction to the excesses of human dominion in the name of a misunderstood creator, there are many today trying to find such a deity: in Gaia, in the forests, in the mountains. It is an ancient search.

Christians believe that the maker, the logos, the word and integrity of creation (which is covertly acknowledged in the very names of our sciences: bio-logos - biology; gaia-logos - geology) has spoken clearly in history, in the man Jesus. (That is the point of Christmas.)

Thus we can rest comfortably neither with a transcendent, distant God nor with a dreaming deity of total immanence, but only in the God who loves his creation to the point of suffering for it. (That is the point of Easter.)

I wish I could say that Christians have always seen clearly the implications for their own actions of worshiping a God who is both transcendent and immanent: one who not only is other than the cosmos he created, but who continually sustains it, and who, for the sake of his creatures, is present with each thing he has made. But all of us - Christians included - find it easy to misunderstand "dominion".

We do exercise "dominion" over other creatures. Try as we might, we cannot do otherwise: we cannot simply blend into the process. As Lewis Thomas said in *Lives of a Cell*, "We have grown into everywhere, spreading like a new growth over the entire surface, touching and affecting every other kind of life. . . We are this kind of species. . ." But we were made "this kind of a species" from "the dust of the earth", through an unimaginably long and complex process.

Lewis Thomas goes on to say, in his famous essay, that perhaps our role is to be "Handyman for the earth". Servant of the earth. In saying this, Thomas recalls the other aspect of the human task also described in the notorious first chapters of the Bible: to care for creation – and to serve it.

It is only through the power and example of a Creator - through his life and death in Jesus - that we can possibly carry out such a task.

We prefer either to have power and exercise it without thought of other creatures or to pretend that we have no power at all, that we're simply another accidental organism.

We prefer either to have power and exercise it without thought of other creatures or to pretend that we have no power at all, that we're simply another accidental organism.

The idea that we should exercise dominion over creation as service of it is one that we talked about a great deal in Port Hardy. What does it mean for a forester, laying out roads to the last old trees in a long valley? What does it mean for a banker, loaning money to small businessmen? What does it mean for someone trying to recycle garbage, miles from the nearest market for glass and metal?

These are not easy questions, but they were in my mind as I flew back down the great westward curve of Vancouver Island. Out over the Pacific the sky deepened to a rim of scarlet below black, the stars cames out, and we flew on down into the lights of Vancouver. □

Loren Wilkinson *teaches philosophy at Regent College, a graduate school of theology affiliated with the University of British Columbia. He is editor and principal writer of the book,* Earthkeeping: Christian Stewardship of Natural Resources.

THE BEGINNINGS OF SORROW

The mood of a world without nature

I think I hit an emotional bottom in 1968 while cruising through the Dalmatian Straits, observing rocky cliffs, rolling seas, dazzling sky, and colors as bright as a desert.

Leaning on the deck rail, it struck me that there was a film between me and all of that. I could "see" the spectacular views. I knew they were spectacular. But the experience stopped at my eyes. I couldn't let it inside me. I felt nothing. Something had gone wrong with me. I remembered childhood moments when the mere sight of the sky or grass or trees would send waves of physical pleasure through me. Yet now on this deck, I felt dead. I had the impulse to repeat a phrase that was popular among friends of mine, "Nature is boring." What was terrifying even then was that I knew the problem was me, not nature. It wasn't that nature was boring. It was that nature had become irrelevant to me, absent from my life. Through mere lack of exposure and practice, I'd lost the ability to feel it, tune into it, or care about it. Life moved too fast for that now.

from the classic 1978 book,
"FOUR ARGUMENTS FOR THE ELIMINATION OF TELEVISION"
by Jerry Mander

Nature will be forgotten in the cities of our future.

TOKYO SUBWAY

PHOTO BY KEN STRAITON

What will it be like when there are no more wildflowers blooming in the field, no starry nights to gaze into, and no one remembers ever eating snow?

PHOTO BY KEN STRAITON

According to one survey, Japanese children have little experience of drinking spring water. Ten percent have never eaten snow. About a quarter have seen the stars only once.

TOKYO: *1,000 square miles of urban sprawl*

PHOTO BY KEN STRAITON

SHINJUKU

One in five Japanese children has never seen a sunrise or a sunset. One in 20 has never seen wildflowers blooming in a field.

PHOTO BY HIDEO ISO

Growing up in a world without nature

PHOTO BY KEN STRAITON

Hanging out in Harajuku

PHOTO BY KEN STRAITON

Vanishing perfection: an ideal of nature that now exists largely in memories and photographs.

PHOTO BY KEN STRAITON

Every year, this crane festival links man with nature.

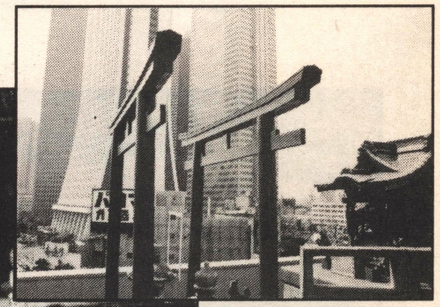
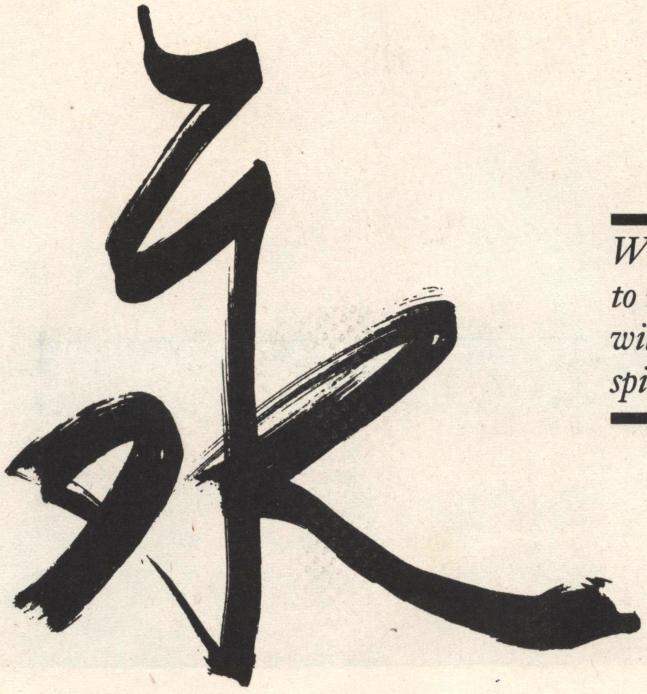


PHOTO BY HIDEO ISO

Rather than bulldoze the local gods, this Shinto shrine was rebuilt on top of the skyscraper.



Without nature to nourish us we will die spiritually.

CALLIGRAPHY BY MASAKO LASN

ETERNITY

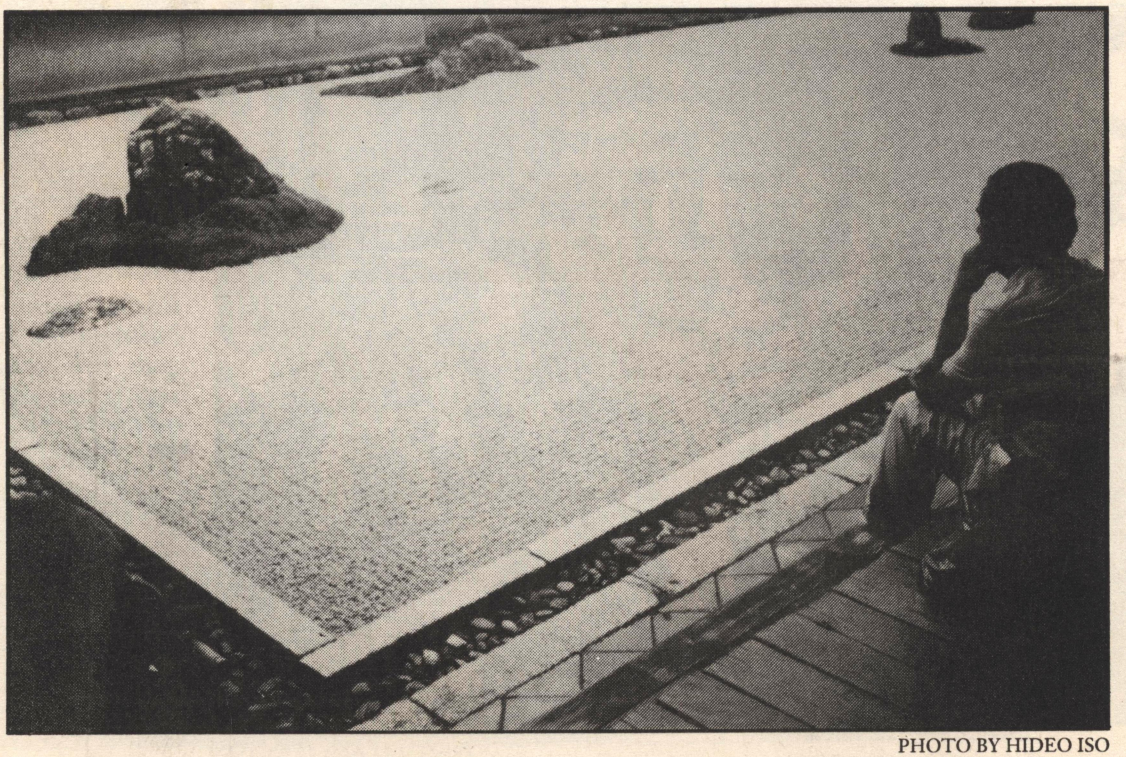


PHOTO BY HIDEO ISO

Contemplating RYOANJI . . . a man-made rock garden in Kyoto.

I WANT YOU TO CURB YOUR CONSUMPTION

PRINTED IN CANADA